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THE MATINEE GIRL



SHALL I go on the stage? The old question was asked for the millionth and first time last week, and there will be more questions this week, still others next, and there will be no cessation until the stage shall be no more. That is quite as it should be. The choice of a life profession should be a matter of reflection, not of impulse. A misfit vocation is one of the grim, every-day tragedies of life, no less grim because every-day, and he who has in his work one of his great afflictions has eliminated half of the hardness of existence.

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"*L'Enfant*" writes from Milwaukee:

My Dear Matinee Girl: Having read your courteous and friendly remarks regarding the letter you received from "A Chorus Man," I have gathered up my courage and am going to try my luck.

I am just nineteen—an Westerner—having been born in Chicago. Now I want to be an "actor lady" and every one says "Go East." But it is necessary for me to earn my own living. Will I stand any chance if I go East? I don't know any managers. I make a good appearance; speak French, dance, sing and play.

The stock company here offers so little that it would be impossible to even dress the part.

I love the work—would willingly slave to do it.

Do please advise me. Yours,

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L'ENFANT.

My Dear Enfant: Don't. That is, don't come to New York with no other assets than "a good appearance" and a few untried accomplishments. Your chances for success in such events are as good as those of a cork in midocean for going ashore. I might write reams and bankrupt you with excess postage, telling you of hunger, and hall bedrooms, and horrors multiplied by horrors, laying the scenes of all my stories in New York, but it would not be polite; and let us never paint disheartening pictures unless we must. Please don't. That is all.

First, be sure that you have the "call to the stage," that Wilton Lackaye says is the only thing that makes it tolerable. "The rewards are so few and so often go to the unworthy that the only thing that makes it tolerable is the call, 'the vocation,' as the Romanists put it," he said of his profession. Don't mistake a passing hysteria for a summons to one of the greatest professions. Don't fancy that because some one who admires you says you are graceful, you only need a chance to play Camille or Juliet and astound the world. The Cherry Sisters took themselves seriously a decade or less ago, when your ruffled pantaloons showed below your frock. Perhaps you have forgotten, or never heard of them. Not so the public that appreciated them with cabbage heads and other garden relics which were hurled against a protective screen. My dear Enfant, the Cherry Sisters were as deeply in earnest as yourself, but they are raising their own beets and cabbages somewhere in the West, and have perforce retired from the feverish life along the footlights.

Don't mistake your ardent admiration for a leading woman's personality or her part for a resignation to her live-in-a-trunk, one-night-stand life on the road. Don't think that because you enjoy fine sentiments and finer clothes, your longing for them might not be satisfied by your marriage to a successful shoemaker. Be very sure you want to be an actress, and then wait a year or two to make absolutely sure that you are very sure. Meanwhile you may marry, and marriage cuts the Gordian knot of many a woman's ambitious problems.

If, when you have waited the year or two, you will write me that you are quite sure, very sure, absolutely sure, without a doubt, and better than sure, certain, that you want to be an actress with or without a husband, I will be glad to tell you how to go about trying to go on the stage. But, my dear Enfant, I hope you will write me instead to say that you have "married the dearest fellow in the world and intend to live happy ever after." Believe me, happy wedlock is the supreme vocation for women.

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From Omaha came this:

My Dear Matinee Girl:

I am taking the liberty of addressing you without the formality of an introduction, but I am sure you will forgive me when I tell you that I am an ardent admirer of yours. Now, I'm not a man, so don't think this is a male note. I am a girl twenty years old, who works for a living and is very much interested in things theatrical.

I know you must receive a great many letters of all descriptions, but I simply could not resist the temptation to tell you how much good your bright little articles do me each week. I work in a large office where a great many stenographers are employed, and, naturally, there is a great deal of jealousy and hard feeling shown among the girls. I try so hard to be above the petty little things of everyday life, and one of the girls and myself have a little chat every morning, and she promises the other that she will try to live for that one day up to the best that is in her. It's hard, and we don't always succeed, but it's worth something to ourselves to know that we've tried. Generally about the last of the week I get discouraged, and then THE MIRROR reaches me, and the first thing I do is to read your column. It has the same effect as a bracer has on a man.

Besides helping keep me out of the blues, it keeps my ambition alive, for I have some ambition. I don't propose to give up my life as a typewriter, although I have some position, I intend to go into the profession some day, and as I know that I can never do anything in that line away out West, I am going to work hard this Winter, deny myself lots of little things, and by the time Spring comes I will be able to go to New York. Don't tell me that it is hard work and not the pleasure it seems from the front, for I know all that. I have studied this question for some years and have seen theatrical scenes as well as from the front, but still am determined to get there.

Thanking you again and again for the bright articles which you contribute, and asking your pardon for intruding upon your time. I remain very sincerely,

There follows a sturdy German name that inspires as much confidence in the writer as does her sane and wholesome letter.

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"Don'ts" with "I intend to go into the profession some day, and as I know that I can never do anything in that line away out West, I am going to work hard this Winter, deny myself lots of little things, and by the time Spring comes I will be able to go to New York. And 'don't' tell me that it is hard work and not the pleasure it seems from the front, for I know all that. I have studied this question for some years and have seen theatrical scenes as well as from the front, but still am determined to get there."

And you will. You have the spirit that wins and have acquired the mental habit of getting there. They are invaluable. When a young person is as determined as yourself, there is but one course for croakers and all others to take. We must help her to do as pleasantly as possible what she is sure to do in some way.

Think over a few humble suggestions, my dear, from one who knows, but will not harrow you with hundreds of tales of unappreciative managers, of stranded companies, of uncollectible salaries, of traveling on your trunk, and of "hanging up ladies." Get a start in the West if possible. New York has no patience with beginners. It holds the idea, more or less justifiable, that ambitious young persons should wear off their professional rough edges before coming to this busy and haughty burg. Try to get work as an extra while you are increasing that little pile that shall bring you to the metropolis in the Spring, or later. Don't scorn the idea. It was while she was a walking lady in her brother-in-law's (Oliver Doud Byron) company, that Ada Rehan attracted the attention of Augustin Daly, who was looking for star material, and got it.

To have been enough on the stage to learn that the hands and feet are not silly superfluities fashioned by the Creator in a careless moment, and to be able to walk on and off the stage without the sensation of having balls and chains attached to your legs, is valuable in the cold, managerial eye. It will help you to get an engagement when you do come to New York. If you can attach yourself to a Western stock company for one or two, or even three, seasons, that will be well. It will develop your own confidence and inspire it in that frowning Jove, the manager.

When you invade New York, come with plenty of ammunition for your siege. You should have experience, letters from persons whose business or professional standing entitles them to enough influence with managers to secure an audience, and money enough to enable you to live comfortably for much longer than you expect. And bring, besides all these, an inexhaustible supply of the splendid grit that has captured my fancy in your letter. You will need it for the invasion.

Bring, too, the philosophy at which you hinted. I like the idea of that covenant every morning between you and the girl who, like you, wants to live up to the best that is in her every day. "It's hard." I know it. "And we don't always succeed." Of course you don't. "But it's worth something to know that we've tried." It's worth nearly everything. Next to the merit of standing forever on a pedestal is that of scrambling back upon it as quickly as possible after a fall. Life and progress are a series of stumbling and recoverings of balance, and worth is not in remaining forever upright, but in getting back into normal position as quickly as may be, and that without whimpering over the fall.

In the "Second Fiddle" is a girl named Mary Bacon. The Johnnies may not think her pretty and perhaps they don't block her way to the Subway with offers of cabs, but she is a whole-some girl with big, womanly eyes, and she has learned the fine art of standing still well. She plays the milliner, and has to listen interestedly for many minutes to Othello tales by Louis Mann, and she does it with admirable unobtrusiveness and repose. The late L. Du Pont Syle, the learned dramatic critic, said that the art of standing still, after temperament, is a chief requisite of a good actor. My hand, Mary!

THE MATINEE GIRL

THE CHILDREN'S CHRISTMAS FESTIVAL.

The annual Christmas Festival for the children of the stage will be given this year as usual at Tony Pastor's Theatre and Tammany Hall. The women of the committee met last week, and Mrs. E. L. Fernandez was again selected president and Mrs. Antonio Pastor, vice-president. Among those present at the meeting were: Truly Shattuck, Mille Thorne, Marguerite St. John, Bijou Fernandez, Kenyon Bishop, Mabel Tallifero, Mrs. E. Rosenbaum, Mrs. M. Scott Paine, Mrs. C. Ealing, and others. There will be a grand vaudeville entertainment for the children at Pastor's Theatre, a banquet in the lower hall and three mammoth Christmas trees in the large hall for the children who are actually employed on the stage. None but stage children actually known to the committee will be admitted. No tickets are sold under any circumstances, the affair being solely for the youthful toilers of the stage, who, by reason of their employment, are denied the joy and cheer of Christmas at home. There are at present engaged in various capacities on the stage and in the theatres about 400 children, to whom the holidays are but days of toil. Many of these little people are bread-winners for younger brothers and sisters. Toys and gifts are seldom their portion, save when thoughtful friends dispense sweet charity. This festival was inaugurated in 1882 and has always been given in Mr. Pastor's theatre, which he generously donates each year. Many well-known society people contribute annually, and the president of the Children's Society, Commodore Gerry, is, and has been, one of the most generous patrons.

POLICEMEN PRESENT A PLAY.

An audience of about 6,000, at \$1 a head, filled the Grand Central Palace to the bursting point on Tuesday evening last, when a play called *Under the Green Lamp*, written for the occasion, was presented by members of the New York police force for the benefit of the band attached to the department. The drama, which was a picture of real life in New York, was written by Newton MacMillan and Paul Armstrong. The scene is laid in the Tenderloin police station, and the characters introduced are those that appear there every night in the week. A bit of pathos was introduced at the end of the play to show that the bluecoats have hearts as well as helmets and brass buttons. It is needless to say that the presentation met with the emphatic approval of the audience.

HACKETS TO PLAY TOGETHER.

James K. Hackett and Mary Mannerling are to play together next season, in *The Prayer of the Sword*, a romance in blank verse by James Bernard Fagan, which has been running at the Royal Adelphi Theatre in London since September.

Mr. Hackett secured the American rights to this play, thinking it a play in which both he and his wife will be successful. Since he began to direct his own affairs he has been on the lookout for a play in which they could appear together.

The scenes are laid in Italy in the year 1500, and it affords opportunities for beautiful scenic effects and costumes.

Mrs. Hackett will not join her husband until her contract with Frank McKee expires.

ENGAGEMENTS.

Edwin Maynard and Cecile Lorin, for Dan Sully's company.

Frank Worthing, to play an eccentric comedy part in *Plinero's A Wife without a Smile*.

For El Capitan, William H. West as El Capitan; Alice Gaillard as Maranza, also Edna Gardner, Eddie Peabody and J. H. Chapman.

There follows a sturdy German name that inspires as much confidence in the writer as does her sane and wholesome letter.

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REFLECTIONS

Louis J. Epstein, of Bennett-Moulton company, A. P. Reed, manager, was recently elected a member of the Medina, N. Y., Aerie of Eagles.

Robert Downing and his company will produce *The Gladiator* in Brooklyn the week of Dec. 19, and will continue to play it the rest of the season. Mr. Downing has played this part over 3,000 times. As *The Gladiator* is still in demand, he has shelved *Ingomar*, and presents A. Squem's creation in its stead. P. P. Craft will manage the tour.

Willie Collier, who has never before acted outside of America, will play *The Dictator* in London next Spring and Summer. Kyrie Bellew in Raffles, and William Gillette in a new piece of his own, will also play in London next summer.

Kelcey and Shannon are likely to soon produce an old play—Bronson Howard's comedy, Young Mrs. Winthrop.

Virginia Harned will have acting of a robust type to do in *Jane Shore*, which she is preparing to act. Mrs. Scott Siddons, Genevieve Ward, and Ada Cavendish have all tried the role of this mistress of Edward IV of England.

E. H. Sothern and Julia Marlowe will next season add *Macbeth*, *The Merchant of Venice* and *The Taming of the Shrew* to the Shakespearean plays that they are now acting.

Maud Adams follows John Drew at the Empire on Dec. 28, beginning with a revival of *The Little Minister*. Later she will probably play *Op' o' My Thumb*, a simple little play that London liked last season.

Der Hochtourist is being translated into English, and will probably be seen at one of Charles Frohman's theatres within two months.

Anna Held is so pleased with a statuette of herself which she recently had made in clay that she will have it reproduced in silver, and it will be used as a Christmas souvenir.

Heine Tree-King has closed with the Uncle John Spruceby company as leading woman, and is in Columbus, Ohio, to sue the American Express Company for \$1,500 damages.

Heine Grantley, in Martha Morton's *Her Lord and Master*, which was once used by Herbert Kelcey and Effie Shannon, is to make her New York debut as a star in March.

George D. Young and Mrs. Young and Ed Branch have joined the Lyceum comedy company.

Mr. and Mrs. Hal Denton closed with the Lyceum comedy company Nov. 20, and are spending a few weeks in Chicago.

A benefit performance is being arranged for the family of John Cavanagh, the policeman who was killed while performing his duty on Nov. 9. It will be given on Dec. 20, at the West End Theatre.

Louise Gunning will resume her role in Boston in the Edwards-Stange comic opera, which has been sung by Helene Frederick.

Taps has been acted in Paris at Antoine's under the title *Discipline*. The audience did not murmur at seeing German uniforms on the stage for the first time since the Franco-Prussian war.

David Higgins celebrated the three hundred and fiftieth performance of *His Last Dollar* at the American on Nov. 28 by the distribution of silver-mounted inkstands.

Edward Terry will open at the Princess in The House of Burnside on Dec. 24. He will arrive in America on Dec. 17 with his own company.

Isabel d'Armond has succeeded Toby Claude in the role of Isabelle Mashaway in *The Baroness Fiddlesticks* at the Casino.

Andrew Mack and his company will sail from San Francisco on March 10 for Australia, appearing on April 8 in Sydney with *The Way to Kennett*.

Charles Frohman will produce *Pinero's dancing doll farce, A Wife Without a Smile*, at the Criterion about the holidays. Among important players engaged are Frank Worthing, Ernest Lawford, Margaret Illington, Elsie de Wolfe, and Esther Littell. From England will come Flossie Wilkinson, ingenue, and Jack Barnes, who has been with Mary Anderson and Sir Henry Irving. The company is being rehearsed by William Seymore.

H. S. Northrup is now playing the leading heavy part in *Henry W. Savage's Common Sense Brackett*. Tolstol has written a letter to Queen Elizabeth of Roumania (*Carmen Silva*), saying that owing to circumstances over which he has no control he cannot visit her as promised. From this his friends surmise that he is a prisoner of the Czar in his own house, subject to administrative surveillance.

Lomprile Pringle has been specially engaged by George Edwards, manager of the Lyric Theatre, London, to fill the role of Lefebre in *The Duchess of Dantzig*, to be presented at Daly's by the Lyric company on Jan. 16.

The Rutland Opera House, of Rutland, Vt., has been leased for two years to T. A. Boyle and Philip H. Brehmer, who will act as local manager. It will be thoroughly overhauled and provided with fire escapes.

Charles A. Mason, of Mason and Mason, will be seen in New York early in the new year as the comic burglar in a new musical comedy called *Fritz and Snitz*.

Pearl Stanley has gone to San Francisco to spend the winter with her mother.

Jess M. Frystinger, formerly with the Mittens Brothers, is looking after the press work and also has charge of the Grand Opera House Programme, Chester, Pa.

Sam Thorne, who is appearing as star in *The Peddler*, will be starred in a new play next season by Sullivan, Harris and Woods.

Mrs. Willis P. Sweatnam has donated a magnificently imported cut glass bowl to the P. W. L. Bazaar.

Edna May has joined the Professional Women's League.

Blanche Ring has been divorced from her second husband, James Walker, Jr., of Somerville, Mass. A divorce nisi was granted Walker by Judge Stevens at Lowell a few days ago.

At the one hundred and twenty-fifth performance of *Mrs. Wiggs of the Cabbage Patch*, which comes on Dec. 17 at the Savoy, copies of the book from which the play was made will be the souvenirs.

Rose Coghlan has begun rehearsals for her second starring tour in *Diplomacy*. Howard Kyle will play Henry Beauclerc. The tour, under the direction of George H. Brennan, will begin on Dec. 28 at Norfolk, winding up in New York next Spring.

Francis Wilson begins his starring season under Charles Frohman's direction in Chicago during Christmas week. The play will be *Cousin Billy*, a three-act farcical comedy by Clyde Fitch. It will be brought to New York early in the new year.

Robert T. Haines recently signed a contract with W. H. Wilkinson to appear as a star. He will appear on Jan. 2 at the Berkeley Lyceum Theatre in *Once Upon a Time*, a romantic comedy written by his wife, Genevieve G. Haines. Robert Haines, who is also the author of *Hearts Afame*, has been leading man for Viola Allen, Mrs. Fiske, and Blanche Bates.

The Stadium Company of New York was incorporated recently for the purpose of manufacturing and dealing in machinery and

The building when erected will be an ornament to the city, and under Manager Camp's able direction a source of pleasure to its residents.

Kate Ray, who plays a small part with Margaret Anglin in *The Eternal Feminine*, is a native of this place, and has many relatives in the State.

CHARLES D. CLARKE.

NEW ORLEANS.

The Virginian was the bill at the Tulane 4-10, and Dustin Farnum, supported by a competent co., gave a most entertaining performance of this dramatization of the celebrated novel. Mr. Farnum's handsome personality and ability stamp him as one of the best of the young romantic actors on the stage to-day. Frank Campeau as the typical bad man was splendid, and Guy Bates Post, Frank Munroe, Bennett Munson, Frank Nelson, and Helen Holmes were in the cast. The Office Boy 11-17.

The Baldwin-Melville Stock co. presented *The Dairy Farm* 4-10 to the usual good house, which they prevailed at this house since the opening. Joseph Kilgour, the new leading man, is showing much ability and the patrons of the house have taken to him enthusiastically. His work as Nathan Newkirk was all that could be asked for. Janet Ford, who is at home in everything she does, in the role of the girlie girl was in every sense attractive. Emilie Melville, Maribel Seymour, and Little Bebe Shields were also in the cast. Paul Rives 11-17.

The Grand Opera House Stock co. presented *The Secret of Notre Dame* 4-10, and the oft told tale of Phoebeus and Esmeralda was intelligently enacted. Bertram Lytell was a dashing Phoebeus, and R. E. Homans was a satisfactory Archdeacon. Some of the best work of the performance was that of Louis F. Morrison as the Hunchback, his make-up and acting being most realistic. Minna Phillips made a fair Esmeralda. *Sign of the Four* 11-17.

The Olympia Opera Co. at the Lyric presented *The Belles of New York* 4-10 to good houses during the week. Edward Eagleton and Frank Stammers do the comedy work capitally. Lottie Kendall, Helen Pinglee, and Bernice Holmes were prominent in the cast. Wizard of the Nile 11-17.

At the French Opera House F. Cazelles' excellent aggregation of French comedians presented *Le Monde ou 'S Ennuie*, *Les Deux Orphelines* 4, matinee; *Marie Jeanne, ou la Feme du Peuple*, 6; *La Dame aux Camélias*, 9. The work of the entire co. maintaining its high standard and there is a marked increase in the attendance.

A fair co. presented *Kerry Gow and Shaun Rhue* at the Crescent 4-10. Both plays were well received by satisfactory audiences during the week. Human Hearts 11-17.

At Faranta's Theatre the Hoyt Comedy co. closed its engagement with a performance of *Deadwood-Dick* 4. A new co., under the direction of George Samuels, presented *The Convict's Daughter* 5-10. The Scout, *Revenge* 11-17.

S. Kromer, who is representing Madame Melba, accompanied by his wife, was in the city 4. Melba is likely to appear here at the Greenwall Feb. 27 and March 1, and it will be her first appearance in this J. MARSHALL QUINTERO.

INDIANAPOLIS.

Vivian's Papas pleased fair houses at English's Nov. 29, 30. The co., headed by Blanche Ring, is made up of very clever actors. Miss Ring's singing in the second act was a feature of the evening, but it was not her singing alone that pleased, as she is an actress of much ability. Harry Connor as one of the papas was very funny. Thomas Burns played the phone of Charles D. Burnham, and took over the telephone with the hit of the evening. Emma Taverne gave a striking impersonation of "chorus lady." Jeanna Towler, supported by a good co., presented Iris 2, 3 to fair houses. Margaret Anglin in *The Eternal Feminine* 7. Savage Grand Opera co. 8-10. Babes in Toyland 12-14. Lulu Glaser 15. Maid and the Mummy 16, 17.

No Wedding Bells for Her, which opened at the Park 28-30, deals with the problem which confronts the girls in "Pretty Peggy." It shows some realistic scenes of the mining camp near Wilkes-Barre. Helen Singer plays the role of the mine owner's daughter well. Queenie Martin, Master Joe Wilks, Corale Clifford, and Mart J. Cody all do good work. Lottie Williams in Only a Shop Girl followed 1-3. Miss Williams kept the large audience in good humor, and showed considerable skill in the handling of her part. She was well supported by a co., which included Theodore Lytell, George Cooper, Al Foster, Marcelline Bullock, Henriette Tedro, and others.

Holy Toity played a most successful engagement at the Park 5-7. A lot of pretty girls in many kinds of costumes, several funny comedians, and a few good soloists all helped to provide a good entertainment. Harry Richards and Villa Knox, in their burlesque of opera, etiquette, and poker scenes were among the catchiest of the show. Queen of the Highways 8-10.

Betty Tarkington has at last completed the work of turning his successful novel, "The Gentleman from Indiana," into a play. The play will have its first presentation on any stage at English's early in January with Edward J. Morgan in the leading role.

The local order of Elks held a most impressive memorial service at English's 4 in memory of the departed members. Fifty-seven brothers have passed away since 1881, the last being Eugene Sauley, who died Nov. 21. The house was crowded with men and women who took part in the services.

Mrs. May Wright Sewall has issued invitations for a lecture recital, Thursday afternoon, 8, by Elliott Schenck, of New York, who will illustrate Puccini's La Boheme and Wagner's Tannhauser; and for a reception to Dr. and Mrs. Richard Green Howell, of Chicago; Miss Rennyson, Miss Brooks and Miss Ivel, of the Savage English Opera co.

PEARL KIRKWOOD.

PROVIDENCE.

Sky Farm attracted good houses to the Empire 5-10. The play with its rural surroundings was very well staged and given by a capable co. Inc. Plummer as Marigold Towers and Leonard Ide as Warren Breese played their parts excellently. Other good acting was done by Helen Douglas and Lealle Stowe. Billy B. Van in Errand Boy 12-17.

The stock co. at the Imperial produced the Conqueror 5-10, and scored an artistic success. There are many stirring scenes and interesting incidents in the piece, and the role of Lieutenant Eric von Rodeck was well adapted to Alceo Williams. He showed considerable skill in his portrayal of the character. Florence Reed did admirably in the difficult role of Yvonne and Darwin Carr, Viola Burton, Minnie Radcliffe, Ben Graham, Harry Barfoot, and the others in the co. played their parts well. The play was splendidly mounted. Business was good. Dancing Girl 12-17.

An item appeared in one of the New York papers last week which said that, owing to the illness of E. F. Albee, no definite arrangement would be made for the management of the Albee Stock co. at the local Keith Theatre during the coming Summer season. On being interviewed Mr. Lovenberg, the resident manager, stated that it was "merely hot air," and said: "You can deny this most emphatically. While it is true that Mr. Albee has been very ill, it will in no way affect the stock season." In corroboration of this, Manager Lovenberg said that he had already engaged nearly all the members of the co. for next season, and had closed contracts for almost all of the plays to be given by the co. Mr. Albee entrusts entire control of the Albee co. to Mr. Lovenberg, well knowing that Mr. Lovenberg's judgment is unsurpassed.

The Providence Musical Association announced its first attraction to be given in Infantry Hall 8, when Madame Melba and her co. were to appear in concert. On the morning 8 those who had bought tickets were informed that the prima donna was suffering with appendicitis. But the concert would be postponed until 12. This was not the first time that Melba has disappointed the Providence people. The advance sale of tickets was fair.

Kathryn Purcell, a favorite in Providence, will appear at the Empire 19-24 in a Great Temptation, Nell Gynne, and A Romance of Ireland.

HOWARD C. RIPLEY.

JERSEY CITY.

David Higgins in His Last Dollar came to the Bijou 5-10 to excellent business, and the audiences have been delighted with the play. The smell of the horses permeates the first four acts, and the comedy relieves the pathos all through five acts. It is a capital melodrama, handsomely placed upon the stage. David Higgins, as Joe, has a role which suits him admirably. He invests the character with a true dramatic quality, and makes it from beginning to end a careful study of the type to be found even now among the gentlemen who follow the trade in the blue grass region. Thomas Reynolds, as the Jew, proved to be a good character actor and was neat in his work. Eleanor Montell, as Eleanor Downs, ably supported Mr. Higgins and is a hard working actress. W. B. Courtwright was the villain, and he was capable. Charles Fleming, as the dude, played a hard part in an artistic manner. Katherine Miller, as the adventuress, was fine. She played the part in a refined manner. The other parts that called for commendation were Isabel O'Meara, as Mrs. Giles; Mary Alice Lee, as her daughter; William Bedford, as the reporter; and Allan Bailey, as the banker. *Race for Life* 12-17. Great Automobile Mystery 19-24.

Two Little Sailor Boys was offered at the Academy of Music 5-10 to good patronage. The play is of the English order, very melodramatic, and a part for the female villain which puts all the others in the shade. Handsome scenery and mountings are a big aid to the

play, and the bridge scene in the second act is a marvel of stage mechanism. Franklin Munnell, as the lover, was very good. William A. Tully, as Redstone, the villain, was a neat actor and did not offend or offend the dramatic scene. Fredrik and Lola, the adventures, was the best female villain ever seen here. She was heart and soul in the part and had plenty of nerve. Amy Lee, as the pert servant maid, was an artist. Her actions and mannerisms proved she knew her business, and her singing was a big go. Vacant Chair 12-17. Fast Life in New York 19-24.

Louis Dittmar, orchestra leader of the Bijou, is playing violin solo between the acts (by request) of his past stellar, and he makes a hit, receiving a number of calls at each performance.

A benefit for the sufferers in Ireland is to take place at the Bijou Theatre 18.

The Theatrical Pleasure Club, composed of employees of the Academy of Music, Bijou Theatre and Bon Ton Theatre, held its annual reception 5 to large attendance.

All the belongings of the disbanded Bostonians Opera co., consisting of the scenery and costumes for eight different operas are stored in this city. The goods, which are more than \$10,000 worth.

Dr. Lochner, the Actor Fund physician here, is kept busy attending to members of the different cos.

coming here. The Eight Bells, Captain Barrington,

and Down the Pike cos. were especially unfortunate here, where sore throats seemed to be prevalent. The troubles are having a hard time of it with throat trouble.

WALTER C. SMITH.

SPRINGFIELD, MASS.

Attractions come thick and fast to the Court Square. Arthur Alston brought his new play, *Shadows on the Hearth*, Nov. 25, 26, and it proved a strong and interesting drama. James M. Brophy, as the King, did well in the leading role, and an adequate co. supports. William

Conrad, the dramatic teacher formerly an actor in the West and for many years in the support of Sheridan, played Louis XI 29, supported by a co. of his pupils. The performance was in every way creditable. Mr. Kohler's impersonation of the monarch was particularly effective. Annie Russell was welcomed by a houseful of friends to see her in Brother Jacques 30. The frail comedy was well sustained by this unique actress and her able co. Raymond Campbell, the comic, was the best in the cast. The Yankee Comedians, one year ago, was forgotten when he again looked over a full house.

The Secret of Polichinelle on its closing week visited 2. The comedy and Mr. Thompson, Mr. Ferguson, Drina De Wolfe, and Ida Darling were much enjoyed. Our New Minister 2 is one of the finest stock cos. now playing rural dramas. Every character is in the right hands. Henrietta Crossman in Sweet Kitty Wilkes deserved a packed house and got only a fair audience. It was a splendid performance. The County Chancery was a superb production that Springfield didn't seem to be properly wise to, and the town will never see any better comedy than that of Mr. Arbuckle. Mr. Sweetnam and the "bunch" furnished. De Wolf Hopper in Wang 8, Isle of Spice 9. Love's Lottery 16. Melba 23. Primrose's Minstrels 26. Ida Conquest 27, 28. Sothern and Marlowe 29.

The New Gilmore had *Because She Loved*, new melodrama of interest, 28-30 and Too Proud to Beg, a popular visitor. I-3. The Boys' children were especially favorites of the latter. The Child Wife was the stirring thriller 5-7. Those who prefer the simple life won't like The Child Wife. Dora Thorpe 8-10. Fast Life in New York 12-14. Black Mask 15-17.

Howard K. Regal, for half a dozen years the dramatic editor of the Springfield "Republican," and critic whose opinions were valued, has taken the telegraph desk by choice. His successor in the theatrical work is James Brewer Corcoran, who has been on the staff for several years.

EDWIN DWIGHT.

PORTLAND, ORE.

The Winter opened at the Marquam Grand with uniform success of Bernard Shaw's Candida, followed by a Thanksgiving performance by Haverty's Minstrels, Arizona filled the week out, and Thomas Jefferson with Rip Van Winkle completed the month's success. December opened The Devil's Advocate 1. W. Broderick, the noted author of the winter attractions scored a medium success, and the success was equal to the merit of the performances. Rose Melville will return for the second time during the year at this house 5, 6, and will be followed by Jane Corcoran in Pretty Peggy 7, 8. Everyman will close the week 9, 10.

Led Astray, which proved that the sterling successes of the '90s can be still made to pay, gave at the Columbia Theatre Nov. 28 to the New Denmark house, of which plays maintained the reputation of this house and as drawing cards and money makers. In both plays the principal action fell upon the capable shoulders of Edgar Baume and Catherine Corinthia. Mistakes Will Happen 4-10.

The Empire Theatre, which takes the place of Cordray's as the representative of the lurid drama and horseplay, opened Thanksgiving with James B. Mackie in Grimes' Cellar Door, which scored a hit despite its incongruities. The regular Winter season will open at the house with the melodramas, Darkest Russia. This theatre will be the best after the week of November 21.

The Girl I Left Behind Me, which has always been a favorite play with great creditable presentation.

The Colonial 5-10 by the Vaughan-Gilmer Stock co. Vaughan Gilmer made a dashing Lieutenant Hawksworth, and Laura Nelson Hall a pleasing Captain Kinnion. Both Louis Albion and Susette Jackson were good in juvenile parts. The rest of the co. did very well; and little Grace Gaffney, the talented Cleveland Miss, appeared again with the co. The staging was of character that won much applause. When Knightwood Was in Flower 12-17.

Virginia was the offering of the William Farnum co. in the Empire 6-10, and was a highly charming farce comedy. William Farnum acted the part of Virginia in a quiet, artistic manner, that won him much applause. Percy Haswell as Virginia was all that could be desired, and the rest of the roles were well taken. The production was carefully staged. Held by the Enemy 12-17.

That popular drama, The Heart of Maryland was the attraction at the Lyceum 5-10, and was presented by a capable co. Louisiana 12-17.

The Old Man with Gertrude Sweet in the title role was at the Cleveland 5-10. Fatal Wedding 12-17.

Pittsburgh Orchestra with Mrs. Seabury Ford, soprano, and Blanche Sherman, pianist, will give a concert at Grays Armory 15.

MISS TANGUY is the whole show and a first-class funmaker. Harry Short is to be commended for the authorship of the piece. All the other members were commendable, including the chorus.

All-Stars Cast in The Two Orphans 8-10. York State Folks 11-14. Tim Murphy 15-17.

Lions seem to be the fashion this year with melodramas, and The Wolf's Paradise at the Grand 4-10 proved no exception. Mr. Blaney is given full credit for the authorship of the piece, and, as they say, "it listens like him." Howard Hall as John Homans is a good actor and won instant favor. He is conscientious and painstaking. Lucie K. Hill in Rose the Angel of the Orphans, was well and had the audience with her at all times. The piece is well staged. Two good sized houses witnessed the production Sunday. Next week The Curse of Drink.

J. A. WEEKS.

NEWARK.

The Secret of Polichinelle was presented at the Newark 5-10. William H. Thompson, who assumes the role of the elder Jouvenel delighted his audience by his portrayal of that character. W. F. Ferguson had approval and applause with Mr. Thompson, Ida Darling as Madame Jouvenel, Florence Conron as the young wife, Frank E. Patton as the infatuated husband, Alice Chandler as Madame Longeac, with a daughter to dispose of, and Drina De Wolfe as Madame Santenay were admirable in their roles. Richard Mansfield 12-17.

At the Empire 5-10 the Rays, in Down the Pike drew excellent houses. As usual, the Rays were it in the whole show. Scattered throughout the production are many catch musical numbers, and as the young and number of young men, in addition to the principals, help to give them due significance, the performance gains in interest from the enlivening vocal efforts. There is vim in the singing as well as in the action, and both keep an audience very wide awake to what is going on. The piece is attractively staged, and the costumes of the choristers help to give a pictorial coloring to the production. Two Little Sailor Boys 12-17.

The Vacant Chair, one of Theodore Krueger's latest thrillers, was seen at Belmont 5-10. Belmont was the good attendance of the week. The piece, George Heath and Ruth Holt, in the leading parts, were well received, as was Baby Abbott. The comedy parts were well taken care of by Thomas Meegan and Margaret Lee. Too Proud to Beg 12-17.

The Black Mask was the attraction which drew big houses at the Columbia 5-10. The play was excellent; but the work of the players was rather mediocre, and they only rose to the requirements of their roles at intervals. Three or four of the scenes developed during the action were intensely dramatic, and it was a pleasure to the spectators. The Black Mask, however, was the best of the three, and it was the best advantage. J. Duke Jaxone as Henri Le Noir, the Black Mask, portrayed effectively the strongest character in the play. A Girl of the Streets 12-17.

FREDERIC T. MARSH.

CLEVELAND.

At the Euclid Avenue Opera House 5-10 Kyrie Bellive gave a fine, artistic portrayal of Raffles, the gentleman crackman, in the comedy melodrama of that name. E. M. Holland's impersonation of the detective, Captain Bedford, was a clever bit of characterization; and Clara Bendick made a charming Gwendolyn. The rest of the co. was good. Mrs. Patrick Campbell 12-17.

The Girl I Left Behind Me, which has always been a favorite play with great creditable presentation.

The Colonial 5-10 by the Vaughan-Gilmer Stock co. Vaughan Gilmer made a dashing Lieutenant Hawksworth, and Laura Nelson Hall a pleasing Captain Kinnion. Both Louis Albion and Susette Jackson were good in juvenile parts. The rest of the co. did very well; and little Grace Gaffney, the talented Cleveland Miss, appeared again with the co. The staging was of character that won much applause. When Knightwood Was in Flower 12-17.

At the Empire Theatre the stock co. enacted *Saints*, and Miss Berry, who was a leading woman succeeded in this, her final appearance in winning complete the response of her audience. The acting of the other members of the cast was also of much effectiveness and merit, contributing splendidly to the dominant creation being presented by Miss Hope, which reflected a wide range of emotions with perfect adjustment.

At the Grand Opera House 1-3 Under Southern Skies won the favor of satisfactory audiences, its scenes of rural life being well rendered. The making of Lafayette, held the stage 5-7, and while parts of his repertoire proved entertaining, other parts of it were dull, because of their lack of freshness and originality.

At the High Street Theatre Wedded, but No Wife 1-3, pictured harrowing tribulations with much success, for it received much alternate manifestation of approval and disapproval during the representations of the good and bad deeds respectively. The Queen of the Highway 5-7 also drew big crowds, and held the attention of the audiences.

J. CLARENCE SULLIVAN.

BUFFALO.

Ada Rehan presented The Taming of the Shrew and The School for Scandal at the Star 5-7 before large and distinguished audiences. Mr. Shubert has selected a very capable co. to portray, namely Charles Richman, one of the best actors on the American stage to-day; Wilfred Clarke, William Redmond, Henry Kolker, well known here, having been identified with a stock co. for several seasons; Miss Theo Carew, Folo La Follette, daughter of Governor La Follette, of Wisconsin, played the part of the tipsy tinker in The Taming of the Shrew satisfactorily. Blanche Ring and a fairly good co. presented in a very capable

as large as should have been. De Wolf Hopper in Wang 3 drew good gathering. Isle of Spice 7; good gathering matinee and evening; good co.; Chinese Honeymoon, matinee and night 10. Lillian Russell, Lady Tease (premiere) 14.—NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, ass't, mgr.); Ever popular Russell Brothers in Female Detectives to capacity 5-7; Russell Brothers host in themselves; co. supporting satisfactory. Over Niagara Falls 12-14; banner business; co. excellent. Black Mask 12-14; banner business; co. excellent. Kidnapped in New York 19-21. Race for Life 22-24. Child Wife 26-28. Hotel Fitzsimmons 29-31.—WOOLSEY HALL: Second Symphony Concert to large and distinguished gathering 6.—ITEMS: Little Bloodgood, of Isle of Spice co., was the guest of Mrs. M. H. Marlin while here 7, 8.—Miss Buckner, of same co., spent time while here with Mr. and Mrs. Mansfield—Stella Beardsley, who plays role of Mrs. Pineapple and who is a New Haven girl, will spend 10, 11 with her family. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.); The County Chairman was greeted by greatly pleased audiences 2, 3; rarely does a comedy combine so many attractive features; co. very good. Despite amateur blizzards, admirers of W. H. Crane's art in large numbers, who were won over him in Business is Business; in character he displays his rare dramatic talent and versatility; co. most competent, mounting magnificent. Philharmonic Society of local musicians rendered delightful concert 7 to large and sympathetic audience. De Wolf Hopper in Wang pleased fairly well 7 with some new jokes added to old ones. While a success a dozen years ago, it lacks naturally, up-to-date features. Isle of Spice 7, 8; Little Bloodgood 9. McEvoy 10.—HARTFORD OPERA HOUSE (Jennings and Graves, mrs.); Eugenie Blair presented Iris 2 to appreciative audiences of good proportion; Miss Blair plays title role with much feeling and art, deeply impressing audience; principal support did great work; great popular price attraction. Henrietta Crozman and remarkably artistic co. gave magnificent presentation of Sweet Kitty Bellairs 2, 3 to most enthusiastic audiences who were entertained 5-6; to satisfactory business; play strongly melodramatic with good comedy interwoven; all in good hands. Too Proud to Beg 7; strong in action and sensational climaxes; customary big audiences. Russell Brothers 8, 9. Child Wife 10. Uncle Josh Spruce by 12.—ITEMS: F. A. Olmstead, past two seasons treasurer at Hartford, has resigned, and is succeeded by Ernest B. Mitchell, who has been engaged in his previous position with theatricals since it was remodeled. Mr. Olmstead has become partner in the Empire Moving Pictures co. and started off most auspiciously Sunday evening 4 at Parsons', when the theatre was crowded and applause hearty. Charles Jepson, acting manager of Henrietta Crozman co., warmly greeted by many friends here. He is one of many of "local thespian colony." Evelyn Kellogg of this city, a church singer of fine voice and who has displayed rare dramatic talent in many local amateur productions, has entered the Stanhope Wheel School.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward G. Smith, prop. and mgr.); Annie Russell was logically praised 1 for her acting in Brother Jacques, but the play theme was censured. Eugene Blair in Iris 2, 3 did excellent work in an unworthy role. Isle of Spice 5 proved bright and lively and satisfied its hearers. W. H. Crane's departure from comedy roles was regretted by fine audience who saw Business is Business 6. In Atlantic City, except for the Gregories and Mason Sisters proved mediocre and dull. Savage Grand Opera co. in Parsifal 8; very phenomenal audience sale. Too Proud to Beg 9. Paula Edwards in Winsome Wimble 12; Volunteer Organist 14. At the Risks of His Life 15, 16. Madame Schumann-Heink in Love's Lottery 17. A Race for Life 20, 21. Kidnapped in New York 22-24. Bob Fitzsimmons 27, 28.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.); Robert Fitzsimmons drew topheavy house 2; star's pugilistic exhibition much best feature of performance. Ninety and Nine to small audiences 3, which should have been larger; co. excellent; scenery fine. Chinese Honeymoon drew fairly well 6; competent co.; Quinlan and Wall's Minstrels 9. Corinne Runkel's Stock co. 12-17.

WATERBURY.—POL'S THEATRE (Jean Jacques, mgr.); Maclyn Arbuckle and excellent co. in County Chairman 1 filled house with one of most enthusiastic audiences of season. Nine and Nine pleased good audience. Annie Russell in Brother Jacques 2, 3; fair audience. 3. Isle of Spice 6. Chinese House; most amusing of season. William H. Crane in Business is Business 7. Child Wife 8.

TORRINGTON.—UNION THEATRE (C. W. Volkman, mgr.); Seward Show 5-10 opened to good business; co. very poor. Plays: A Woman's Crime, Day of Judgment, Still Waters Run Deep, In Hearts of Blue Ridge, Twin Sisters, Black Eagle, Streets of New York.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.); Corsair Payton Comedy co. closed Nov. 28-3 to excellent business; one of best repertoire co. seen here this season. Chinese Honeymoon 5 pleased good audience; co. good.

MERIDEN.—THEATRE Jackson and Reed, lessees and mrs.); Cook-Church Stock co. Nov. 28-3 closed to fair business. De Wolf Hopper in Wang pleased large audience 6. Chinese Honeymoon 9. Steward Show 12-17.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.); French Folly Burlesques 6; small, well-rehearsed. Lawrence and Thompson, trick bicycle act, one redeeming feature. Quinlan and Wall's Minstrels 13.

MIDDLETON.—MIDDLESEX (Henry Engel, mgr.); Chinese Honeymoon 7; good audience. Isle of Spice 8; pleased large audience 8. Myrtle-Harder co. 12-17.

BRISTOL.—OPERA HOUSE (Michael Brothers, mrs.); French Folly Burlesques 8. Empire Moving Picture co. 12.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.); Myrtle-Harder co. 5-10; co. and business fair.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.); Dora Thorne 12.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.); Crisis 3; fair business. Thomas E. Shear 5-9; fair house. Plays: Baby by the River, Slave of Sin, Dr. Jekyll and Mr. Hyde, Othello, Cardinal Richelieu, The Bell, Persiles 10. Professor Baldwin 12-17.—LYCEUM THEATRE (Daniel Humphries, mgr.); Fast Life in New York 1-3; fair business; Fife's Secret 5-7; fair houses. David Harum 8-11. Because She Loved 12-14. Fight for Love 15-17. Slaves of the Mine 19-21.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.); Message from Mars Nov. 28; large and pleased audience. Dolly Varden Opera co. 1; very good business. Hello, Bill 3. Paul Gilmore 7. Human Hearts 9.

GEORGIA.

ATLANTA.—GRAND THEATRE (H. L. De Give, mgr.); Burgomaster Nov. 30, 1; good co. and houses. Charles Hawtrey in Message from Mars 2, 3; fine performance; full houses. Sergeant Kitty 6, 7. Sherlock Holmes 9, 10. Quincy Adams Sawyer 14, 15. Girl from Dixie 16, 17. Prince of Pilsen 19, 20. Jewel of Asia 23. Frank Daniels in Office Boy 26, 27. County Chairman 30, 31.—BIJOU THEATRE (H. L. De Give, mgr.); Two Little Waifs 10-12; good performance and houses. Elmore Sisters in Mrs. Delaney of Newport 12-17.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gottsart, mrs.); Dolly Varden Nov. 22; capacity; best of season; voices fine. John Griffith 24; fair performance and house. At Cripple Creek 26 pleased topheavy house. Sergeant Kitty 3; good house more than delighted. Sherlock Holmes 7. Smart Set 8. Hello, Bill 15. Alice, Where Art Thou 23.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.); Sergeant Kitty 2; good business; pleasing performance. Sherlock Holmes 5; fairly good production Barlow's Minstrels 7. Quincy Adams Sawyer 10. Siabab 13. Beauty Doctor 14. Jewel of Asia 20. Office Boy 22. Girl from Dixie 23.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Waf., mrs.); Barlow's Minstrels 5; good business; performance fair. Gus Hill's Siabab 1. Alice, Where Art Thou 13. Hello, Bill 19. Girl from Dixie 24.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, mgr.); Charles Hawtrey in Message from Mars 6; magnificent performance; capacity of house. Crescent Comedy co. 12-17.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (John E. Thompson, mgr.); A Breezy Time 1 failed to appear. Human Hearts 7. Christy Brothers' Minstrels 27.

BAINBRIDGE.—OPERA HOUSE (Prevatt and Tonge, mrs.); Breezy Time Nov. 30 failed to appear. Hello, Bill 28.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Birney, mgr.); Devil's Auction Nov. 28; S. R. O.; good satisfaction; first time here in six years; co. greatly improved. Shore Acres 30; good co. and production; big house. Thomas Jefferson in Rip Van Winkle 2; good co.; play well staged; good house satisfied.

Little Outcast 3; co. much improved; splendid entertainment; well pleased good house. Who's Brown 6. Florence Roberts 7-9. Grimes' Cellar Door 15. Capital Scar 21. Modern Viking 22. Princess Chic 27.

POCATELLO.—AUDITORIUM (Cal Hanaford, mgr.); Shore Acres Nov. 28; good house. James J. Jeffries in Davy Crockett 29; good business. Mason and Mason in Fritz and Sutz 2; S. R. O. Thomas Jefferson in Rip Van Winkle 3; fair business. White Whittlesey 8. Not Guilty 14. Grimes' Cellar Door 27.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.); Princess Chic Nov. 29; excellent co.; S. R. O. White Whittlesey in Second in Command 30; first-class production; good house. You Yonson 2; fair co.; small house. Wiedemann co. 5-10. Haverly's Minstrels 14. Jolly American Tramp 16.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.); McKandless Colored Vaudeville Show 5.

ILLINOIS.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessor and mgr.; Homer W. Alvey, res. mgr.); Rutledge Stock co. Nov. 14-19 (except 17); god co. and business. Everyman 17; excellent performance; large and delighted audience. In Old Virginia 21 failed to appear. Was She to Blame 23; very poor; pleased large audience. Stetson's U. T. C. 24; packed large audience. McDermott's Minstrels 26; good performance; fair house. In the Far East 2; fair co. and business. Boy of the Streets 3; poor co.; light house. Nor-Brothers' Comedians 4-10. Lyman Twins 12. London Gaely Girls 14. Under Southern Skies 15. Midnight in Coontown 17. Bonnie Brier Bush 26. Price of Honor 27. Innocent Maids 28. Struggle of Capital and Labor 31.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mrs.); James J. Corbett in Pals Nov. 30; fair house; play and co. most excellent. Forbidden Land 1; fine, strong co.; medium house; much appreciation. Holy City 2; good co.; pleased Uncle Josh Perkins 4; large house; like the Shanty Not Kill 6; good presentation; average attendance. Hottest Coon in Dixie 7. Sign of the Cross 8. Peggy from Paris 10. Katzenjammer Kids 11. George Sidney in Busy Izzy 12. In Old Kentucky 15. William Collier in Dictator 17.—ITEM: Harry Frazez and Harry Bay, owners of Uncle Josh Perkins, are old Pearls boys.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.); Forbidden Land Nov. 28; very good attraction; capably presented; fair audience. Boy of the Streets 29; small audience. Stetson's U. T. C. 30; good business. Tim Murphy in Two Men and a Girl 1; excellent co.; good, enthusiastic audience. Babes in Toyland 2; fair co.; good business. Grace Hayward 3. Lyman Twins 11. In Old Kentucky 12. Thou Shalt Not Kill 14. Price of Honor 18.—ITEM: May De Souza, of Babes in Toyland co., formerly of this city, renewed many old acquaintances 2, 3.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mrs.; W. L. Busby, res. mgr.); Plays: Slaves of Russia, Bella of Richmond, Thelma, Dora Thorne, His Brother's Sin, Man from the West, Caught in the Web. In Old Kentucky 3; two packed houses; best of satisfaction. Royal Chef 7. Peggy from Paris 8. Irish Pawnbrokers 9. Sign of the Cross 9. Grace Hayward 10. Grace Hayward 11. In Old Kentucky 12. Thou Shalt Not Kill 13. In Old Kentucky 13. Why the Shanty Not Kill 14. Price of Honor 18.—ITEM: May De Souza, of Babes in Toyland co., formerly of this city, renewed many old acquaintances 2, 3.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.); Tim Murphy Nov. 29, 30 in Two Men and a Girl and When a Man Marries to pleased audiences. Babes in Toyland 1; S. R. O.; well pleased. Stetson's U. T. C. 2; good attendance. Uncle Josh Perkins 3; fair house and performance. Broadway Burlesques 5. Sign of the Cross 6. Eben Holden 8. Trial for Her Life 9. Thou Shalt Not Kill 10. In Old Kentucky 11. Why the Shanty Not Kill 13. Peggy from Paris 14. Grace Hayward 15. Lyman Twins 11. In Old Kentucky 12. Thou Shalt Not Kill 14. Price of Honor 18.—ITEM: May De Souza, of Babes in Toyland co., formerly of this city, renewed many old acquaintances 2, 3.

GALESBURG.—AUDITORIUM (Dr. L. T. "Dorey" son, mgr.); To Die at Dawn 1; pleased poor house. James J. Corbett in Pals 2; good performance; fair house. Holy City 3 delighted poor house. Hottest Coon in Dixie 5 pleased fair house. Royal Chef 8. Sign of the Cross 9. Katzenjammer Kids 10. Uncle Josh Perkins 13. Irls 15. William Collier in Trial for Her Life 16. Wizard of Oz 17. William Collier 14. Broadway Burlesques 15. Maloney's Wedding 16. Jack Hoeffler co. 18-24.

DETROIT.—POWER GRAND OPERA HOUSE (J. F. Given, mgr.); Tim Murphy Nov. 29, 30 in Two Men and a Girl and When a Man Marries to pleased audiences. Babes in Toyland 1; S. R. O.; well pleased. Stetson's U. T. C. 2; good attendance. Uncle Josh Perkins 3; fair house and performance. Broadway Burlesques 5. Sign of the Cross 6. Eben Holden 8. Trial for Her Life 9. Thou Shalt Not Kill 10. In Old Kentucky 11. Why the Shanty Not Kill 13. Peggy from Paris 14. Grace Hayward 15. Lyman Twins 11. In Old Kentucky 12. Thou Shalt Not Kill 14. Price of Honor 18.—ITEM: May De Souza, of Babes in Toyland co., formerly of this city, renewed many old acquaintances 2, 3.

SPRING VALLEY.—REINKE OPERA HOUSE (J. E. Parks, mgr.); Hooligan's Troubles 4; good house; made a hit. Humpty Dumpty 7. Wife in Name Only 25.

ELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.); Village Postmaster 5; excellent performance; splendid house. Sam T. Jackson's Burlesques 7. Harrison J. Wolfe in Hamlet 12.

MORRISON.—AUDITORIUM (Lewis and Kelly, mrs.); Clara Throp in Doll's House 2 delighted good house. Guy Hickman co. 12-14.

MATTOON.—THEATRE (Charles Hogin, mgr.); Little Red School House Nov. 29; pleased good house; splendid co. U. T. C. 8. Homespun Hearts 1.

MARION.—OPERA HOUSE (Charles W. Hay, mgr.); Dr. Jekyl and Mr. Hyde 6; packed house; W. H. Hartigan in title-role; decidedly best performance here. In Fair East 9.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.); Century Stock co. closed Nov. 28-3 to fair business. A Hidden Crime 8. Babes in Toyland 10.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.); Tried for Her Life 8.



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705 Broadway, N. Y.**

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.); Forbidden Land Nov. 28; very good attraction; capably presented; fair audience. Boy of the Streets 29; small house; good co.; medium house; much appreciation. Holy City 3; good co.; pleased Uncle Josh Perkins 4; large house; like the Shanty Not Kill 6; good presentation; average attendance. Hottest Coon in Dixie 7. Sign of the Cross 8. Peggy from Paris 10. Katzenjammer Kids 11. George Sidney in Busy Izzy 12. In Old Kentucky 15. William Collier in Dictator 17.—ITEM: Harry Frazez and Harry Bay, owners of Uncle Josh Perkins, are old Pearls boys.

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BALTIMORE.—BALTIMORE OPERA HOUSE (Gilman and Knoebel, mgrs.): Walker Whiteside 6. Elias Day 14. Irma Opera co. 17.—ITEMS: Walker Whiteside co. dedicated new opera house at Wells, Minn. 5.—Col. F. E. Foster, of Iowa Falls, was guest of friends here 6 and witnessed David Garrick's Love by Walker Whiteside co.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): At Old Cross Roads (Payton and Swearingen, mgrs.); good business; well liked. Irish Pawning-brokers 2; large, enthusiastic audience; well pleased. Rip Van Winkle 5; co. and business light. Walker Whiteside in David Garrick's Love 8. Two Orphans 9. Mahara's Minstrels 14.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Ole Olson 1; fair business and co. Marie Walwright in Twelfth Night 12; advance sale good. Romance of Coon Hollow 14. Mahara's Minstrels 20. Delta Pringle in Sultan's Sister 29.—ITEM: License of Grand has been reduced from \$75 to \$25.

CHEROKEE.—GRAND OPERA HOUSE (Frank T. Brunson, mgr.): Sam Bottom 10; good co.; fair house. Dora Thorne 5. Porter J. White in Fraville co. 17. Holy City 23.

OKLAHOMA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Mahara's Minstrels 5; fair business. Irish Pawning-brokers 6; good business. Was She to Blame 13. Thomas Jefferson in Rip Van Winkle 16.

IOWA CITY.—OPERA HOUSE (J. N. Colcord, mgr.): Over Niagara Falls 3; light house. Wife in Name Only 6; small house. Marie Walwright in Twelfth Night 7; fine sale. Mahara's Minstrels, first of season 8. Ebenezer Holden 13. Coon Hollow 17.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): A Doll's House Nov. 22; fair business; failed to please. Sign of the Cross 4; excellent co. and business. Rutledge Stock co. 11-13.

CINCINNATI.—U. M. W. A. OPERA HOUSE (Sam Bally, mgr.): Kingsley-Russell Comedy co. 1. In Too Rich to Marry pleased good business; co. being old time favorites here.

KOKOKU.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): James J. Corbett in Pals pleased topheavy house Nov. 28. Jeffersons in The Rivals 6.

CLARIAH.—HAWLEY OPERA HOUSE (J. D. Hawley, mgr.): Dora Thorne Nov. 30; light house; performance. Railroad Jack 3 pleased large audience.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Way Out West Nov. 30; fair performance; topheavy house. Irma Opera co. 6. Earl Doty in The World 9. Holy City 27.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Sign of the Cross 1; good performance; satisfactory business; receipts, \$479. Erickson Concert co. 8. Arizona 3.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Quincy Adams Sawyer Nov. 22; splendid co.; good business. Porter J. White in Faust 9. The World 12.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Bostonian Ladies' Orchestra Nov. 26 pleased capacity. Irma Opera co. 28; co. fair; failed to please. Power of the Cross 8. Ingomar 9.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Irish Pawning-brokers Nov. 30; fair house; best fare comedy of season.

ALGONA.—CALL OPERA HOUSE (C. C. Call, mgr.): Andrews Opera co. Nov. 30 in Birds of a Feather; good and highly pleased audience.

ONAWA.—OPERA HOUSE (William D. Brown, lessor and mgr.): Two Married Women 5; specialties good; business light. Holy City 20.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoms, mgr.): Irish Pawning-brokers 5; large and well pleased house. Mock Sod All 21.

INDEPENDENCE.—GIDNEY OPERA HOUSE (C. E. Ransier, mgr.): Sign of the Cross Nov. 30; good co.; small house.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Richard Golden in Common Sense Brackett Nov. 29; delightful performance; ovation for co. and play; light business, owing to Elks' Minstrels at Auditorium. A Millionaire Tramp 30; fair co.; good business. An Orphan's Prayer 1; fair performance; good house. Bunch of Keys 10; good co. and business. Little Homestead 5. Randolph E. Magnau in Everywoman 7. Why Girls Leave Home 8. Sandy Bottom 9. Village Parson 10. Dockstrader's Minstrels 11. William Collier in The Dictator 12.—AUDITORIUM: Excellent business at opening of Elks' Minstrels 28, increased to capacity 29; genuine hit.—ITEM: Severe criticism occupying front page positions in Topeka evening paper of exorbitant prices our local managers charge public to see popular price attractions still continues, and we are safe in saying that this advertising has repeatedly caused our local managers to put out old familiar S. R. O. sign in a prominent position.

DAVID J. AUGUST.

CHANUTE.—HETTRICK THEATRE: Malone's Wedding Nov. 29; poor co. and business. William and Joseph Jefferson in The Rivals 2; finished performance; strong co.; fair business. On Bridge at Midnight 1; matinee and night, 4; fair co. and business. Papa's Boy 8. Bunch of Keys 10. Glittering Gloria 12.—WILLIAMS' OPERA HOUSE (F. Lee Williams, mgr.): Peggy from Paris 3; good performance and business. Sign of the Four 6; poor co.; empty seats. Peck's Bad Boys 7. Alphonse and Gaston 8. Village Parson 9. Zingaro 10.

PITTSBURGH.—LA BETTE THEATRE (W. W. Bell, mgr.): On Bridge at Midnight 2; large house; well pleased. Peck's Bad Boys 3; good co. and house. A Legal Wreck 5. Village Parson 6. Sign of the Four 8. Side Tracked 8; account error in booking will both show same night. Thou Shalt Not Kill 9. Bunch of Keys 10. Alphonse and Gaston 12. Sandy Bottom 17. Crookster-Lister co. 18. Hans Hanson 17.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Joseph Jefferson, Jr., in The Rivals Nov. 29; pleased large crowd. Lyman Twins 20; fair attraction; light house. On Bridge at Midnight 1; fair performance and light house. Peggy from Paris 3; excellent co.; good business. Lady of Lyons 5; good co.; light house. Bunch of Keys 7. Glittering Gloria 9. Side Tracked 10. Alphonse and Gaston 12. Sandy Bottom 17. Lyric Opera co. 16. Hans Hanson 17.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Why Girls Leave Home Nov. 29; good co.; big business. Marriage of Kitty 30; fair co. and business. Peggy from Paris 1; excellent co.; pleased S. R. O. Sign of the Four 2; poor co. and business. Alphonse and Gaston 3; fair co. and business. Lyric Opera co. 28. Quincy Adams Sawyer 29. Kansas City Club 31.

BURLINGTON.—MIDLAND OPERA HOUSE (Edinger and Murry, mgrs.): Lyman Twins in At the Races Nov. 29; excellent co.; packed house. Lady of Lyons 2; co. poor house. War She to Blame 3; good co.; poor house. Bunch of Keys 6. Boston Symphony Concert co. 7. Sandy Bottom 8. Beach and Bowers' Minstrels 14. Peck's Bad Boy 19. Little Swede 21.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): Marriage of Kitty Nov. 29; first-class attraction; good house; well pleased. Alphonse and Gaston 1; poor co. and house. Sign of the Four 3; fair co. and house. Lady of Lyons 4. One Widow Won 16. Walker Whiteside 19. Desperate Chance 20. Bunch of Keys 22. Peck's Bad Boy 27. Her Only Sin 29.

PARSONS.—EDWARDS' OPERA HOUSE (W. C. McKee, mgr.): Lyman Twins in At the Races Nov. 28; big business; co. very fair. Peck's Bad Boy 28; seemed to please big audiences. Village Parson 3; good performance; well filled house. Bunch of Keys 9. Sandy Bottom 15. McDermott and Damond's Minstrels 17.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Jeffersons in The Rivals Nov. 30; excellent performance; good business. William Owen in Lady of Lyons 1; light business; deserving of better patronage. Peggy from Paris 5; one of finest performances of season; large and well pleased audience.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): On Bridge at Midnight Nov. 29; fair co. and house. An Orphan's Prayer 2 pleased. Bunch of Keys 3; good co. and house. Side Tracked 6. Why Girls Leave Home 12. Thou Shalt Not Kill 13.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): William Owen in Lady of Lyons 22; good co. and business. Moonshiner's Daughter 22; good co.; fair business. Sandy Bottom 5; good co.; fair business. Why Girls Leave Home 9. Marie Walwright 22. Railroad Jack 23.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, mgr.): Joseph, Jr., and William W. Jefferson in The Rivals Nov. 28; fine performance; good business; co. one of strongest we have had this season. Mugg's Landing 24. Little Red School House 29. Tenderfoot 31.

M'PHERSON.—OPERA HOUSE (C. W. Bachelor, mgr.): Why Girls Leave Home 2; fair co. and house. Homan's Dramatic co. 5-7. Hans Hanson 9. Love Will Find a Way 12. Quincy Adams Sawyer 19.

One Widow Won 21. Lyric Opera co. 23. For Her Sake 29.

WELLINGTON.—WOOD'S OPERA HOUSE (H. G. Toler, mgr.): Sign of the Four No. 30 pleased good co.; business fair. Sterling Stock co. 1-3 in An American Girl, Falstaff Up to Date; co. fair; business poor. Two Orphans 16.

WINFIELD.—GRAND OPERA HOUSE (Ed. R. Byers, mgr.): Alphonse and Gaston 1; good co. and business. Marriage of Kitty 2; very good co.; fair business. Desperate Chance 21. Heathers 23.

INDEPENDENCE.—AUDITORIUM (C. E. Bowen, mgr.): Poor Mr. Rich 2 failed to appear. Runaway Match 6 delighted large audience. Lyric Opera co. 9. Lady of Lyons 26.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Why Girls Leave Home 1; splendid satisfaction; S. R. O. Two Orphans 3; good co.; fair business.

LYONS.—BUTLER OPERA HOUSE (George Lantz, mgr.): Two Orphans 2; co. good; business fair. Hans Hanson 10.

EMPIRIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Why Girls Leave Home Nov. 30; good performance and business.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): Lillian Mason co. 12-17.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Broadway Belles 1; 28, fair performance; small audience. Ward and Wade's Minstrels 8. Missouri Girl 9. Michael Strogoff 17.—**PARK THEATRE** (F. R. Hallam, mgr.): Hot Old Time 30; fair audience; pleased. Reaping the Harvest 3; poor performance and business. Van Dyke-Eaton co. 5-10. Innocent Maids 12. Nat M. Willis in Son of Rest 13. In Fair East 15. Michael Strogoff 17.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Girl from Dixie 5; fairly good satisfaction; good business. Cincinnati Symphony Orchestra 6; two full houses. Viola Allen in A Winter's Tale 7; two performances to S. R. O. Shadows of a Great City 9. Miss Bob White 12.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (Dr. R. Holland, mgr.): Vandyke-Eaton co. Nov. 22; fair performance and business. My Friend in Two Cities 2; S. R. O. Ward and Wade's Minstrels 6. Midnite Express 12.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dry and Frank, mgrs.): J. L. Hamilton, bus. mgr.: Devil's Land 2; very good co.; fair business Butlers 12-14.

RICHMOND.—GRAND OPERA HOUSE (Juett and Baker, mgrs.): Devil's Lane Nov. 30; fairly good co.; good audience. Stanley's Metropolitan Stock co. 5-10 opened with Slaves of Russia to crowded houses.

RUSSELLVILLE.—AUDITORIUM (H. B. Caldwell, mgr.): Ward's Minstrels 5; fair house and performance. Midnight Express 13.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Ward's Minstrels 9.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Charles B. Hanford 1; fair co. and business. Don Caesar de Bazan and Othello; excellent attraction; small houses. Baby in Toyland 1; good performance and business. Jewel of Asia 3; poor production; fair house. Silver Slipper 2; good attraction and house. Desperate Chance 4; fair attraction and house. Happy Hooligan 5. Ward and Kidder 13. Frankie Carpenter co. 13-17. Zuinard's Lilliputians 12. 13. Keystone Dramatic co. 19-24. Dot Karroll 24.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Aubrey Stock co. 6-10; fair business. The Great Temptation, Romance in India and Young Girl's Peril; Great Bank Robbery; Spies of Port Arthur; Toll Gate Inn; Iron Fron Adrift on the World; Neil Gwynne, Lost in New York. Girl from Kay's 12. Franklin Carpenter co. 13-17. Zuinard's Lilliputians 12. 13. Keyston Dramatic co. 19-24. Dot Karroll 24.

NORTHLAND.—ACADEMY OF MUSIC (James R. Gilliland, mgr.): Second co. in Girl from Kay's Nov. 30; great satisfaction. New Minister 1; excellent cast; good business. Large and enthusiastic house enjoyed Raymond Hitchcock in The Yankee Consul (return 2). Henrietta Crosman gave excellent presentation of Sweet Kitty Bellairs to her usual small house 6. County Chairman 8. The Child Wife 15. Primrose's Minstrels 20.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Aubrey Stock co. 6-10; fair business. The Great Temptation, Romance in India and Young Girl's Peril; Great Bank Robbery; Spies of Port Arthur; Toll Gate Inn; Iron Fron Adrift on the World; Neil Gwynne, Lost in New York. Girl from Kay's 12. Franklin Carpenter co. 13-17. Zuinard's Lilliputians 12. 13. Keyston Dramatic co. 19-24.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, mgr.): Vaudeville co. laid off 7 for Henrietta Crosman in Sweet Kitty Bellairs; filled house; attraction one of most finished ever seen here.—**EMPIRE THEATRE** (John Sullivan, mgr.): Corsi Payton Comedy co. 5-10; good business; strong play; co. laid off 9 for De Wolfe Hopper in Wang's; large and enthusiastic audience. Cook-Church Stock co. 12-17.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Tenderfoot Nov. 30; good co.; fair and pleased house. Chinese Honeymoon 1; evident satisfaction; business fair. Sky Farm 3; two large and pleased audiences; good co. Franklin Carpenter co. 5-12 opened in Lisbeth of Hickory Hollow to S. R. O. Girl from Kay's 13. Brockton Choral Society 16. Jim Sprucey 21. May Fliske co. 26-31.

PLAQUEMINES.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Weary Willie Walker 1. Jim Sprucey 12. Fabio Romani 16. Little Homestead 18. Happy Hooligan 21. Dr. Jekyll and Mr. Hyde 23.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Babes in Toyland Nov. 28; largest house of season; pleased. Helen Grantley in Her Lord and Master 10; big business. Game Keeper 14. Frank Carpenter co. 12-17. Cook-Church co. 19-24.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Hollingsworth Twins Stock co. Nov. 30-2 in Under Southern Moss; co. so poor that Manager Flaney would let them play but one night. Millionaire Tramp 3 canceled. Howe's Pictures 3; very fine entertainment; fair business. Silver Slipper 4; good co. and houses. Little Homestead 6 canceled. Murray and Mack 7. Joseph Murphy 11. Gordon's Minstrels 13. Ghosts 15. Babes in Toyland 18.

NEW IBERIA.—VENDOME OPERA HOUSE (A. R. Murray, mgr.): Kersnaide Minstrels Nov. 22; good co.; co. why. Women Sing 5; good matinee and night; fair houses and co. Why Women Sing 6; Howe's Pictures 2; large and highly pleased audience; splendid views; will return. Millionaire Tramp 5. Desperate Chance 6. Little Homestead 9.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): Murray and Mack 5. Dr. Jekyll and Mr. Hyde 9. A Little Homestead 11. Hart (the Laugh King) 15-17. Uncle Josh Sprucey 18. Gorton's Minstrels 19. Fable Romani 25.

PLAQUEMINES.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Weary Willie Walker 1. Jim Sprucey 12. Fabio Romani 16. Little Homestead 18. Happy Hooligan 21. Dr. Jekyll and Mr. Hyde 23.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Babes in Toyland Nov. 28; largest house of season; pleased. Helen Grantley in Her Lord and Master 10; big business. Game Keeper 14.

MARLBOROUGH.—THEATRE (B. C. Riley, mgr.): Bennett-Moulton co. Nov. 28-3; fair play; co. pleased small house. Stain of Guilt 8. Clark Stock co. 12-17.—**ACADEMY OF MUSIC** (R. F. Murphy, mgr.): From Rags to Riches 5-7; good houses. Game Keeper 8-10. Vaudeville 12-14.

TURNERS FALLS.—COLLEGE OPERA HOUSE (Fred Colle, mgr.): Why Girls Go Wrong 5; good performance; fair business. Game Keeper 14.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Harcourt Comedy co. 5-10.

6; good business; fair performance. Across the Rockies 14. R. J. Erwood Stock co. 29-31.

SALISBURY.—ULMAN GRAND OPERA HOUSE (I. Ulman, mgr.): Robert Downing in Ingomar 5; excellent production; good business. Across the Rockies 12. Slaves of the Mine 28.

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Kendall 14. Village Parson 18, 19.—LYRIC THEATRE (H. Walter Van Dyke, mgr.); Van Dyke co. Nov. 27-8 in *Slaves of Russia* to usual packed houses. Alone in Greater New York 4-10.

SELDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, mgr.); Dodge-Bowman Vaudeville co. Nov. 28-30 satisfied fair houses. Beach and Bower's Minstrels 1 drew well; good co. Jeffersons in *The Rivals* 3 delighted good houses. Hugo's Landing 5; mediocre co. and business. Lyman Twins 7. Picnic from Paris 8. McDermott and Diamond Brothers' Minstrels 10. Legal Week 13. Breckinridge Stock co. 19-20.

KIRKSVILLE.—HERRINGON OPERA HOUSE (F. M. Herrington, mgr.); Henderson Stock co. Nov. 22-26. Plays: *Crimes of a Great City*, *Vendetta*, *Mystery of Lynwood*, Dr. Jekyll and Mr. Hyde, East Lynne; good houses; satisfaction. Legal Week 2nd canceled. Under Southern Skies 1; splendid co.; good house. Herald Square Opera co. 6. Irish Pawnbrokers 8.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.); Peck's Bad Boy Nov. 23; pleasing performance; packed house. Two Merry Tramps 25; excellent performance and business. Lyceum 7. Breckinridge Stock co. 12. Lyceum 20. Sandy Bottom 22. Diamond Brothers' Minstrels 23. Rental 27-31. Bowmen-Dodds Jan. 5-7. Railroad Jack 11. Irish Pawnbrokers 21.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.); Jack Hoeffler co. Nov. 27-3 in *Black Flag*, *Prince of Liars*, *Secrets of the Russian Police*, *Fatal Scar*, *Ranch King*; co. good. Under Southern Skies 6. Lyman Twins in *At the Races* 9. Herald Square Opera co. 12. Irish Pawnbrokers 13. Maloney's Wedding 15. A Doll's House 16.

LOUISIANA.—PARKS THEATRE (Drury Parks, lessee and mgr.); McDermott and Diamond Brothers' Minstrels 1; packed house; very best satisfaction in years. Herald Square Opera co. 2; poor business; not very satisfactory play. Thon Shall Not Kill 5. Under Southern Skies 8. Aristocratic Tramp 1. Irish Pawnbrokers 12. Clara Thrupp 17.

MOBERLY.—HALLOWEON THEATRE (P. Halloran, mgr.); On the Fold Nov. 23; pleased good business. Under Southern Skies 1; first-class production; full house. Royal Chest 5; pleased packed house. At the Old Cross Roads 6. Lyman Twins 8. Genuine Hobo 10. Maloney's Wedding 13. Irish Pawnbrokers 15. Clara Thrupp 17.

MACON.—BLEES THEATRE (H. E. Logan, mgr.); Out of the Fold Nov. 23; good house; well pleased. Under Southern Skies 2; fine production; pleased good house. At the Old Cross Roads 5; good satisfaction and business. Lyman Twins 7. Aristocratic Tramp 9. Maloney's Wedding 12.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.); Two Merry Tramps Nov. 28; good play; poor cast and performance; fair business. Beach and Bower's Minstrels 5. Hugo's Landing 12. Wunderle Trio 14. McDermott and Diamond Brothers' Minstrels 22.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.); Peggy from Paris Nov. 29; house packed; well pleased. An Aristocratic Tramp 1; house fair. Lyman Twins 3; poor house, but pleased. Lyman Twins 5. On the Bridge at Midnight 6.

POPLAR BLUFF.—FATERAL OPERA HOUSE (W. B. Hays, mgr.); Aristocratic Tramp Nov. 29 pleased big business. Hidden Crime 6. Mid-night Express 8.

CARROLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.); Under Southern Skies Nov. 29; large house; splendid performance. Runaway Match 13.

FULTON.—PRATT'S THEATRE (C. F. Wilker-son, mgr.); McDermott and Diamond Brothers' Minstrels 2 pleased crowded house. Under Southern Skies 7. Irish Pawnbrokers 14.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee); On the Bridge at Midnight 4; good co.; S. R. O. Beach and Bower's Minstrels 8.

MONTANA.

MISSOURA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.); Princess Chic Nov. 28 delightfully entertained large audience. Tenderfoot 30; fine co.; good house. White Whittlesey in *Soldiers of Fortune* 1; fine co.; great satisfaction; poor house. Fatal Scar 3; poor performance; fair house.—THE GRAND (Dick P. Sutton, mgr.); Candida 7.

HELENA.—THEATRE (J. H. McMillan, mgr.); White Whittlesey and excellent co. completed most entertaining engagement 2, 3; three performances to highly pleased audiences. Plays: *Soldiers of Fortune*, *Heartsease*, Second in Command; good houses. Thomas Seabrook in *Billionaire* 5.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.); The Fatal Scar Nov. 28; small but pleased audience.

NEBRASKA.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.); Chase-Lister co. Nov. 23-28 pleased large audiences; turned people away first night. Plays: *Silver Dagger*, *Sherlock Holmes*, *Moonshiner's Daughter*, Convict 777, East Lynne, *Cinderella*, *True Irish Hearts*, *Quincy Adams Sawyer* 5. Ole Olson 9.—ITEM: During matinee 3 burning out of fuse on stereophonic circuit ignited drapery of box; rush for exit; house emptied without accident; fire was quickly extinguished and audience returned to their seats.

LINCOLN.—OLIVER (Zehring and Crawford, mgr.); Richard Golden in *Common Sense Brackett* Nov. 30; fair audience; well pleased. Everyman (anaspis State University Dramatic Club) 1; crowded house. Sandy Bottom 2, 3; good attendance; co. made good. That Little Swede 5, 6; big audience; well entertained. Railroad Jack 7. Quincy Adams Sawyer 10. Thomas Jefferson 12. Dockstader's Minstrels 13. Glittering Gloria 14. San Toy 16.

NEBRASKA CITY.—OVERLAND THEATRE (C. E. Clagett, mgr.); On the Bridge at Midnight Nov. 19. Fatal Scar 21; good house. Sandy Bottom 1; fair co.; poor house. Porter J. White in Faust 2; good house; fair co. Railroad Jack 5. A Modern Viking 7. Quincy Adams Sawyer 8.

FREMONT.—OLRAN THEATRE (W. A. Lowry, mgr.); Modern Viking Nov. 30 canceled. Porter J. White in Faust 1; large and appreciative audience. Jack Hoeffler co. 5-10 canceled. A Texas Steel 12. Marie Walswright 15. Harry Beresford 15. Heart of Chicago 30.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.); Bunch of Keys Nov. 29; good house and co. Her Only Sis 3; fair house; pleased. Millionaire Tramp 5. Quincy Adams Sawyer 9. On the Bridge at Midnight 13. Ole Olson 18.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.); Porter J. White in Faust 1 satisfied good business. Nettle the Newsgirl 2; good performance; poor business; merited better. Quincy Adams Sawyer 13. Pearson Sisters 16.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.); Porter J. White in Faust 1; good house; fair performance. Hills of California 22.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.); Faust Nov. 30; fine performance; good house.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.); A Breezy Time 2; fair house; good performance. James J. Jeffries 29.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.); Jerry McAlpine co. closed Nov. 28-3 to fair business. Girl from Kay's 2 pleased good house. Winsome Winnie 6 canceled. Dot Carroll 6-10 opened in *A Night in Chinatown* to good house. Plays first half; Fatal Likeness. Titled Outcast. May Fiske 12-17.—PARKE THEATRE (John Stiles, mgr.); Game Keeper 1-3; fair business; pleased. Struggle for Gold (return) 5-7; rather light comedies. Rags to Riches 8-10. Stain 11. Girl 15-17.—ITEM: Billy Bernhard, whose stage name is Harry Codair, a Manchester boy, is with the Dot Carroll co. The management has also engaged Spragues, musical team, for remainder of season.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.); Elbert Hubbard pleased good house 5. Game Keeper 6; fair performance and house. Our New Minister 8. Ruby Stock co. 12-17 canceled. Factory Girl 21. Florence Corbin Stock co. 28-31.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.); Myrtle-Harder Stock co. Nov. 28-3; good business. Factory Girl 6; small house. Winsome Winnie 8 canceled. Primrose's Minstrels 12. Littleputians 15.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.); Girl from Kay's 3; first-class attraction; good audience; pleased. Our New Minister 9. Phelps Musical co. 12-17. May Fiske co. 19-24. Facto Girl 29.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.); Our New Minister 7; deserving of larger attendance.

DOVER.—CITY OPERA HOUSE (Charles M. Carson, mgr.); Charles E. King bus.-mgr.); Winsome Winnie 6 canceled. Dot Carroll co. 12-17.

NASHUA.—THEATRE (A. H. Davis, mgr.); Sky Farm 1 pleased good house. Girl from Kay's 8.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.); Crisis 2; fine presentation; Nanette Comstock and well balanced co.; large

audience. Cecilia Loftus delighted large audience 3 in *Serio-Comic Governess*; star and co. entirely too good for play. Checkers 12. *Merry Shop Girl* 13, 14. Imperial Divorce 15. Henry Miller 17. Chauncey Olcott 23. Sidney Ayer 24. Chinese Honey Moon 26. (F. B. Shatner, mgr.); *Midnight Marriage* 1-8; fair business; co. and play seemed to satisfy. David Harum 5-7; performance excellent; good houses; co. well balanced; scenery and accessories equal to any production play has had here. ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.); Grant S. Riggs, bus.-mgr.); Ragged Hero 1-5; (Continued on Page 23.)

LETTER LIST.

Members of the profession are invited to use *The Mirrors* post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circumstances, postal cards and newspapers excluded.

WOMEN.

Adams, Inez, Mrs. J. Ardell, Mrs. O. J. Ashman, Carrie Anderson, Mrs. P. C. Allen, Nita Allen, Blanche Acker.

Brown, Willamette, Kathryn Brown, Anna Boyd, Lisle Bloodgood, Sophia Brandt, Ada Boswell, Elizabeth Brinsmade, Elizabeth K. Bailey, Mrs. Hancha Bischoff, Henrietta Browne, Eugenia Bassner, Olive Blackley, Marie E. Banta, Bertha Brushwood, Edna Bruna, Edith E. Baker, Violet Brooks, Adah Bradley, Mile, Beatrice Jane Bendle, Marie Buchanan, Jessie G. Brooks, Mamie Barnes, Amelia Baird, Jessie W. Boyle, Jane Barry.

Childers, Marion, Jessie Caldwell, Toky Claude, Maude Courtney, Beatrice V. Coffman, Miss Conine, Jessie Cardinale, Rita Clement, Maude Coe, Grace Cameron, Isabel Courtney, Rose Coghlan, Lizzie Conway, Rachel Crothers, Kathryn V. Coglier.

Dale, Lucile, Maude Durand, Marietta L. Davis, Louise Dernon, Mrs. Geo. De Raplac, Norma K. Daniels, May N. Drew, Nettie De Courcy, Mrs. E. T. Doherty, Pearl Dean, Katherine Dalton, Mrs. Sennie W. Dobson, Dot Daly, Anne Clara Dale, M. Frances Dickey.

Emmett, Gracie, Mrs. K. Eggerton, Miss M. Ellison, Dean Edsell, Pearl Etington.

Faust, Grace, Frankie Frances, Flora Fairchild, Virginia Francis, Elizabeth Fox, Kate Fletcher, Mrs. M. Franklin, Adalaine Fitz-Alen, Henrietta Franklin, Leola Furchill, Mattie Forrest, Ethel Fuller, Marjorie Fletcher, Miss B. Lee Ford.

Gordon, Caroline, Mar. Gunderman, Mabel Gordon, Irene Graceland, Miss M. Guycourt, Ethlyn Gardner, Beryl Gomez, Dorothy Gray, Neil M. Grant, Isabel Gilbert, Florence Gale, Clara Glasko.

Hall, Isabel, Helga Harassen, Louise Hampton, Clara B. Hunter, Maud Edna Hall, Mamie Holden, Ann Hathaway, Louise Hardening, Effie Hamilton, Mrs. J. M. Hart, Mrs. Pemberton Henks, Agnes Hernion, Eugenie Hayden, Alice Treat Hunt, Sadie A. Hamilton, Mrs. W. A. Hanna, Flossie Hope, Frances Hoyt, Grace Heyer, Marie M. Hamilton, Jeanie Harcourt, Blanche Holt.

Ivins, Marie, Marion Ivell.

Judson, Gladys, Florence L. Johnstone.

King, Cora, Amy Kingsland, Lillian Kimball, Mrs. Chas. Kirke, Selma Kronold, Fanny G. Kress, Rose Kennedy, Bertha Kellogg.

Lowe, Olivia, Evelyn Lessers, Rose Lemone, Lilly Lorrell, Amelia Laurence, M. Genevieve Luneschloss, Mattie Lockette, Frances Lafayette, Gilbert Learock, Marcella Leonard, Jennie Linn, Mabel Lloyd, Mrs. Frank La Varnie, Agnes Lee.

Matthews, Adelaide, Mrs. Minon, Mrs. Jos. Merrick, Florry Madison, Miss E. Moretti, Grace Maher, Lou Middleton, Fanny Midgeley, Rose May, Louise Morelina, Virginia Milton, Eulina McDonald, Kitty McNulty, Grace McLeod, Gertrude Mackenzie, Violet McMillan, Marion Manola.

Nelson, Maud, Mrs. Frank Neville, Hortense Neilson.

O'Neill, Patrice.

Powell, Lydia, Virginia Perry, Carrie E. Perkins, Isabel Seaton Pickett, Nine Pinches Lucille Parish.

Raymond, Lizzie, Margaret Rourke, Ella Ray, Violet Rand, Marie Rawson, Nell Russell, Dorothy Rossomay, Mrs. B. M. Reed, Elizabeth Rathburn, Emily Big, Mac Reed, Miss L. K. Roberts, F. T. Charlton, L. J. Cody, Walter Clifford, Francis Carter, Frank G. Colter, Edwin D. Coursey, Harry R. Corbett, Lawrence Cassidy, Sidney Cox, Herbt, Colby, Stuart, Jane, March, Shewell, Miss Shewell, Agnes Sargent, Oliva Spences, Josie Stassos, Carrie Sweeney, Ruth Sheppard, Harriet School, Sue Seymour, Elsie and Arnette Steele, Mrs. Leona C. Soule, Maude Sheridan, Norma Seymour, Loffy Scott, Sibyl Sammis, Marie Stewart, Blanche Sherwood.

Tuesdays, Helen, Lillian Taylor, Dolly Theobald, Nelle Texana, Ella Torrance, Mrs. Brandon Tynan.

Vaughn, Evelyn, Violet Vernon, Mable B. Vaughn, Marion Van Poole, Leta Vance, Lilla Vane, Lotte Vincent, Vincent Hattie Van Buren.

Waltzinger, Bertha, Jessie West, Florence Wolcott, Avis Waterman, Mrs. Elmer E. Walker, Anna Wilson, Nadine Winston, Ada Wilson, Jane Wheatley, Ruth White, Hilda Warren, Patricia Wayner, Ollie Woolf.

Yerrington, Edith, Carolyn Young, Zonne, Floris Elmer, Flora Zabelle.

MEN.

Aronson, Nathan, Wayne Arey, Perry A. Aleria, Sam Ausback, A. S. Angeles, Rich'd G. Arthur, Paul Anderson, Jas. F. Abbott, C. A. C. Arthur, Jno. Abbott.

Boggs, Lee, Arthur Bentley, Herbt, W. Barry, Alf. G. Baker, Ceilmont S. Barkland, Carl S. Burton, R. A. Bell, Frank E. Baker, Holcombe Bacon, Bancroft W. Bass, Ralph L. Brett, Elwood F. Boatman, Claus Bogen, Chas. H. Booth, Geo. Berry, Jimmie Burrell, Julian Barton, Walter S. Baldwin, Edward Bellows, Alex Balfour, Chas. Barnard, Jos. Bartell, Ted Britton, Alb. Brunning, Geo. Barnum, Joe W. Bank-

Carr, Raymond, Frank G. Campbell, Naran Campfield, Robt. Chanceller, Edward Craven, E. H. Coates, Lindon G. Charlton, Henry Caley, G. H. Carr, Harry M. Clark, Ed. H. Cahill, Brandon Courtney, E. Cox, Arthur C. Curtis, J. W. Crawford, F. T. Charlton, L. J. Cody, Walter Clifford, Francis Carter, Frank G. Colter, Edwin D. Coursey, Harry R. Corbett, Lawrence Cassidy, Sidney Cox, Herbt, Colby, J. B. Crosby, Madelon Cauffman.

Dolson, Alf. L., Arthur Deane, Frank De Kum, Robt. Doshon, Alf. D. Dwyer, Jack Donovan, Jack Doyle, Arthur Denir, Edward H. Daley, Paul Dresser, Harry Davenport, W. W. Downing, Elliott Dexter, Frank Dowell, Arthur Denning Thos, De Vassy, Frank Dudley, Francis Dawson.

Elliott, Robert, W. B. Egan, Jno. G. Edwards, Wheeler Earl, W. C. Elmendorf, W. O. Edmonds, Gerald Emerson, A. W. J. Jack Ellis, Jack Everhart, Edward Earle.

Field, Norman, W. E. Flack, Master G. Falkiner, Rodney Feeley, Jno. R. Furlong, W. J. Fielding, Edgar Forrest, Stephen Fitzpatrick.

Ganer, Geo., Walter Gaynor, Louis V. Gatterdam, Karl Gilligan, Chas. Gardner, Tom J. Gimpel, Caryl Gillin, W. Givini, J. S. Gordon, B. Grant, Jos. Galbraith, Gardner and Maddern.

Hopkins, Jas. F., Bert Hanson, Chas. Harte, Earl Hightower, Jno. Hill, Sebastian Hillier, Henry Hunte, Willard L. Hall, Carry W. Hartman, L. P. Hicks, Gay E. Henderson, Evan Harris, Junius Howe, Ed W. Hubbard, Fred'k Harris, Thos. Haskett, Wilber Highy, Col. Geo. Hamilton, Felix Haney, Franklyn Hall, Henry E. Hoyt, Jno. C. Hickey, Max Held, Gustav Hinrich, Edward Hayes, Chas. Harbury, Jack Hinkley, F. G. Henry, Harris Parkinson Co.

Ingram, Harry J., Jay Irving.

Jackson, Wallace, Mark Johnson, F. E. Johnson, Keenan, Frank, Howard Kyle, Jos. Kaufman, Jas. S. Kitts, C. L. Knobe, Jos. R. Kettler.

AUSTRALIA.

L'Aiglon the Event of the Season—Gilbert-Sullivan Revivals in Melbourne.
(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. W., AUSTRALIA,
Nov. 1, 1904.

The great event of the Sydney theatrical season has been the production of L'Aiglon at Her Majesty's. It has been magnificently mounted, and in the part of the Duc de Reichstadt Tittel Brune achieved an unqualified success. She was admirably supported by a large company, and the scenic effects, including the dream tableau of the Battle of Wagram, were among the finest ever witnessed on the Australian stage. Theodora will be the next attraction.

At the Royal, Bland Holt has revived One of the Best, which has been received by a crowded house. It will be followed by Sporting Life.

The farewell night of the American Travesty Stars at the Palace was a scene to be remembered. Each of the leading members of the company received a bouquet, from the center of which the neck of a bottle of champagne protruded, and had to submit to an ovation, especially Maude Amber and Lillie Sutherland, the favorites of the gods. There will be a return season, with new pieces, next year.

Walter Sandford has struck lie at the Lyceum. He is a shrewd reader of popular taste, and is giving a series of rapid changes, the latest production being The Pact that Kills, followed by East Lynne, preparatory to staging several new American sensational and spectacular American dramas.

At the Criterion, George Stephenson's American Comedy Company is doing well with Other People's Money, with which it opened its second season.

The recent heavy losses on the turf at Sydney occasioned a kind of theatrical slump which seriously affected the receipts at more than one playhouse for several nights. This is the prime cause for rather light business.

There has been war between Harry James at the Palace and one of the Sydney daily papers in connection with the admission of dead heads. The paper refused to mention The Travesty Stars and Harry withdrew his advertisements. His so doing did not affect the attendance. A similar fight is now taking place between George Stephenson and the same paper. Bearing in mind the fact that every member of a newspaper staff down to the junior reporters, claims the right of free admission, it is not strange that managers should now and then object.

Robert Inman and Maud Appleton have left London for New York, taking with them a batch of Australian plays for production in America.

A dramatic version of Wagner's Parsifal is to be staged at Her Majesty's, where also an English actress, Hilda Gunn, will appear in classical drama next year.

MELBOURNE.

Oct. 30.

The Gilbert-Sullivan revivals at Her Majesty's are proving a remarkable success. The latest was Dorothy, which has been followed by The Yeomen of the Guard, in which Howard Vernon and George Lain sustained their old parts of Wilfred Shadbolt and Jack Point.

At the Princess' there was a densely packed house to welcome the reappearance of Nellie Stewart, the State Governor, Lady Talbot, and the vice-regal suite being also present. The piece was Pretty Peggy, which has been produced in the most sumptuous manner by George Musgrave, who announced that it is a production from "an extensive repertoire of new and original important and interesting plays," the sole Australian and New Zealand rights of which have been secured by him in London and New York.

Harry Rickards has placed the New Opera House at the disposal of Harry James and the American Travesty Stars, who had a great reception in Fiddle Dee Dee. Messrs. Kolb, Dull and Barney Bernard, together with Maude Amber and Selene Sutherland, were specially singled out for applause. It looks as if the Australian season is destined to be a lengthy one. Rickards' Vaudeville company will tour New Zealand until the end of the Travesty Stars' season.

William Anderson has left the Bijou and will not return to Melbourne until the alterations at the Royal are completed.

At Her Majesty's The Yeomen of the Guard is to be followed by The Country Girl and The Or- chid.

Dolly Castles, now on her way from London, will join Williamson's Royal Comic Opera company.

The Christmas attraction at Her Majesty's will be a pantomime, and it is understood that from the performers employed J. C. Williamson will select the members of his new musical comedy company.

George Musgrave has found the "queue" system a failure in the Victorian metropolis. Upward of a hundred intending applicants, including many ladies, for reserved seats on the opening night at the Princess', formed into line, but at the last moment a gang of well-dressed rowdies pushed all the earlier arrivals out of place, and secured the bulk of the tickets.

The death of Florence Young's mother in Melbourne necessitated the absence of the comedienne from Her Majesty's for several nights.

Reginald Roberts has left Melbourne for Sydney, en route for San Francisco.

George Musgrave intends producing The Prince of Pilsen with all the leading American performers, at the Princess' next year.

ADELAIDE.

At the Royal the season of George Stephenson's English Musical Comedy company terminated with a vice-regal command night, when The Rose of Riviera was presented to a crowded audience. Mr. Stephenson, who is only thirty years of age, is a New Zealander by birth and apparently possesses considerable ability as a theatrical manager.

William Anderson and his dramatic organization are now at the Royal, the opening piece being A Woman of Pleasure, in which Eugenie Duggan (Mrs. William Anderson) takes the leading part.

At the Tivoli J. C. Williamson has provided a new sensation in the shape of The Williamson Bio-Tableau. Hitherto the biograph has not caught on to any extent in Australia, many of the subjects being old and stale by the time they arrive in the Commonwealth, but Mr. Williamson's latest venture may prove an exception to the rule.

BRISBANE.

There is little to report from this city, the absence of a remunerative amount of continuous patronage, a result of limited population, making it somewhat of a mere place of call for touring companies. The Majoroni Dramatic Company did a fair amount of business, one of the most successful pieces being The Galleys Slave.

WESTERN AUSTRALIA.

The permission given by the State Government for the performance of The Sign of the Cross by J. C. Williamson's Dramatic company on a Sunday has led to a somewhat heated parliamentary and newspaper controversy, but it is generally admitted that it could do no harm, and might be productive of good.

TASMANIA.

J. C. Williamson's Comedy company is about to commence a season in Hobart.

NEW ZEALAND.

The Knight-Jeffries company is expected to arrive from Western Australia within the next few days.

George Stephenson's Musical Comedy company will inaugurate a season at Wellington shortly.

Maud Williamson is dramatizing The Garden of Lies.

Fred Graham and Nellie Dent recently successfully sued George Abbot, of the Abbott Comedy company, for alleged arrears of salary.

JOHN PLUMMER.

GOSSIP.

A. H. Woods within the last fortnight has obtained a lease of the Thalia Theatre, on the Bowery, which, with the Windsor and the Olympia, in Harlem, gives him control of three New

York playhouses, all devoted to melodrama. He has lately placed under a five years' contract N. S. Woods, a popular star of years ago, who will next month make his first metropolitan appearance in twelve years.

For Fame and Fortune, Hal Reid's new play, began rehearsal Monday.

Blanche Walsh has become a life member of the Actors' Society, and Edmund Tannhauser has joined.

Charles Hawtrey has promised that during his Boston engagement he will give a benefit for the Building Fund of the Actors' Society.

Ralph Cummings has given place to Byron Douglas in the management of the Lafayette Stock company, Detroit, Mich.

Marion Clifton is the latest guest at the Actors' Home in West Brighton.

The Selman, Paige and Foley company closed Dec. 10.

Thomas G. Lingham, a leading member of Robert Mantell's company, who was to have appeared as Iago in the production of Othello at the Princess Theatre this week, has been sent to a sanitarium on account of a sudden breakdown from overwork.

John Corbin will hereafter conduct the dramatic department of the Sun. He was formerly the dramatic critic for the Times.

At Lakewood, N. J., the young folks of the cottage colony are to take part in a French play, La Lettre Chargée, which will be given in the theatre of the Lakewood Hotel this (Tuesday) evening. The Misses Cotterell are directing the production of the quaint comedy, and Lakewood cottage society will turn out in force. The play will be interpolated by French songs and dialogues by some of the children. Among those who will take part in the play are Dolly Lynch, Dorothy Randolph, Louise Lynch, Adelaide Jacques, Vouletti Proctor, Hannah Randolph, Emily Randolph, Emily Guilford, Marion Guilford, Alma Guilford, Peggy Lynch, Marguerite Phillips, and Masters Reginald, Errol and Adrian Pye.

Jack Magee announced in Chicago on Dec. 9 that he had that day been granted a divorce from Teresa Dale by Judge Kavanaugh of Chicago.

Myra Delaro, an actress about thirty-four years old, who registered at the North Side Hotel in Chicago under the name of Mrs. C. M. Morris, met her death in a tragic manner on Dec. 10. Apparently fearing prosecution because she had no money to pay for her room, she attempted to slide down from a fifth-story window on a rope made from strips of bed clothing. She either lost her hold or deliberately loosened her grasp. She fell four stories, landing head first on the brick pavement, and was instantly killed.

SAID TO THE MIRROR.

P. P. CRAFT: "It has just been brought to my notice that in a recent MIRROR Robert Downing is announced as appearing at Canton, O. In view of the fact that our Ohio time does not commence till the latter part of January, it is evident that he is imported under the name of Robert Downing. I have also discovered that some person has been using Mr. Downing's paper in several Indiana and Ohio towns and as there is but one Robert Downing, and as he is at present appearing in Ingomar, the Barbarian, I trust that you will call attention to this matter so that local managers may be on their guard. In the mean time I will take legal steps to protect Mr. Downing's name and copyrighted paper."

H. S. GILBERT AND W. C. SITES, managers of the Sites Stock company: "We desire to inform those in the profession who are under the impression that we are producing The Eagle's Nest that they are misinformed. We are not now playing this piece, and never have played it."

The Rev. FORBES PHILLIPS, author of Church and Stage: "Could you oblige me by making known in the States that the play produced by Mrs. Brown-Potter was not my story which was played with such success in the English provinces but a mutilated version, and an incomplete, incongruous series of tableaux? The original play, Church and Stage, will be produced later on. Mr. Addison Bright is now the owner of the play, and Mrs. Brown-Potter holds no rights in it."

GEOFFREY CONWAY, acting manager Ben Hendricks: "In regard to Fanny Davenport's debut, Colonel Brown is correct. I was there and also made my first appearance as the property boy at the age of twelve years. The first cue I ever received was from that fine man and excellent actor, E. L. Davenport. It was, 'Arbaces defend ye all.' That was the cue to shake the bag that contained the lava of gold and silver paper, and it was shaken, you bet."

C. RUSSELL SAGE: "I am not to play with Miss Russell and I have no contract with her managers. As the matter has been brought to me so often of late, I shall appreciate its denial."

W. R. STAUN, advance agent of Porter J. White's Faust: "Through the medium of your valuable paper, I want to thank two fellow advance agents, Wallace Sackett (Marie Wainwright) and Fred Beckman (Lew Dockstader). These gentlemen were entire strangers to me, but heard of my illness with the 'grip' as they were going through Slous City, and offered to offer their sympathy and financial aid. I hope to be able to rest the balance of the season."

ERNEST LAMSON: "Please correct the false reports which have been in the papers that Tobe Hoyle has closed. It is in flourishing health and business is excellent."

MUSIC NOTES.

Mme. Fulton finished her Western series of recitals in Chicago last Sunday evening and will arrive in New York Wednesday evening to open her Eastern series at the Bijou Theatre, Boston, Friday evening, Dec. 16, returning to New York for her first concert with the Victor Herbert Orchestra at the Majestic Theatre Sunday evening, Dec. 18.

Mr. Barbry's one hundred and thirty-third musical morning in the Waldorf-Astoria, Dec. 5, was attended by a fashionable audience. Victor Herbert's Orchestra played delightfully, and Madame Sembrich's singing was superb.

Ella Breitlaid made her debut as a pianist in the Lyceum Theatre, Dec. 5. She pleased her auditors. David Blaspham assisted.

At his fourth piano recital in Carnegie Hall last Tuesday afternoon, Vladimir de Pachmann played an entire Chopin programme. His interpretation of the great composer is unique and wonderfully sympathetic. W. J. Henderson, critic and author, lectured on Tchaikovsky in Aeolian Hall Tuesday evening. He sketched the history of the modern Russian school music in Russia, and dwelt on the compositions of Tchaikovsky.

Rudolf Friml, the young Bohemian pianist, who accompanied Kubelik on his American concert tour, gave a piano recital in Mendelssohn Hall, Wednesday afternoon, to a small audience. His playing revealed wonderful technique and undoubted ability, but his tendency to appear brilliant at the expense of the music and in danger of breaking the keys of the piano was no doubt, the fault of youthfulness.

The Lockwood String Quartette gave a chamber music concert at the Hotel St. Regis, Wednesday evening. The soloists were Lillian Brechin, soprano, and John Meren, pianist.

The pupils of the New York German Conservatory of Music gave a concert in Carnegie Hall Wednesday evening.

George Lewis, the violinist, after an absence of six years, made his reappearance with the Boston Symphony Orchestra in Carnegie Hall Thursday evening. He was welcomed with prolonged and deafening applause. He played the E flat major concerto by Bach and the Bruch concerto in a marvelously brilliant, sentimental style.

The People's Symphony Concert in Carnegie Hall Friday evening attracted an immense audience. F. H. Arens directed and made the usual explanatory remarks. Margaret E. Roach, contralto, sang two solos with fine effect.

The first concert of the season by the Women's String Orchestra was given in Mendelssohn Hall, Friday night. An excellent programme was rendered. Anna Olten, violinist, and Robert Craig Campbell, tenor, assisted.

MATTERS OF FACT.

Gertie Lewis is making a hit with press and public in Astoria, in Gordon and Bennett's A Royal Slave. Harriet Davis, while playing in Rachel Goldstein in Salem, O., was thrown to the stage by the breaking of the ladder in the ship scene. Though a physician was called, she pluckily continued her work.

The Masonic Opera House at Ironton, O., owned by the Lawrence Lodge, No. 198, F. and A. M., is offered for rent for a term of years from June, 1905.

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The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 81 W. 28th St., New York.

Vol. I. NEW YORK, Dec. 17, 1904 No. 40
Publishers come and go, but the House of Harris
Goes on Forever!

The best musical show on Broadway conceded by all is "Higgledy Piggledy," Maurice Levil, who is responsible for the music, has set Broadway and whistling, humming and singing the popular songs: "Game of Love," "Nancy Clancy, I'm so Lonesome," and "Big Indian and His Little Maid."

George Evans created a sensation at Hammerstein's Victoria Theatre last week singing his wonderfully successful waltz song hit, "Climb That Trip in My Airship," an entire audience joining in the chorus, it was a remarkable sight.

"Why Don't They Play With Me," Chas. K. Harris' child song story, the successor to "Always in the Way," looks as though it will exceed its predecessor in this latter song. A great many composers have tried to write baby songs, but it takes Harris, as he seems to understand what the pub-

In answering these advertisements please mention THE MIRROR.



The Pantzer Trio, the clever contortionists, are presenting their artistic stunts to the jingling strains of "Karama" and "Uncle Sammy."

J. Knox Garvin and Jennie Platt are singing with great success Edwin C. Brill's songs, "Miss Katy Did," "The More I See of Other Girls the Better I Like You" and "My Lady Moon."

Sherman Coates, of the Watermelon Trust, is featuring the new song, "Tommy," published by George W. Sechel, 39 West Twenty-eighth street. Hurd and Fowler are also using the song with great success.

S. R. Henry's new ballad success, "When the Harvest Moon Is Shining on the River," is proving a winner. Manuel Rosaline, of Dockstader's Minstrels, is making the biggest success of his career with it. The song is also being featured by over a hundred illustrated song teams.

"Sadie Green," "Don't Come Back and Hang Around Ma Do," "Best Girl I Ever Struck and "Kitty Malone" were among the successful numbers at the minstrel show given at the Seventy-first Regiment Armory, Dec. 8. These songs are published by the Peerless Publishing Company.

Mae Taylor writes that the gallery is with her every time she sings Ed. Brill's "Ma Lady Moon," and she is identified with this coon classic all through New England. She is also using "Miss Katy Did" and "The More I See of Other Girls the Better I Like You."

A number of well-known singers are featuring Breen and Geary's "The Man With the Ladder and the Hose." There is a great demand for slides of this song.

A unique way of informing the composer of the success of his songs was that adopted by Marguerite Fields, the clever soubrette with the Von Yonson company, in sending to Ted. S. Barron from Butte, Mont., a beautiful leather postal card, upon the back of which was burnt a picture of an Indian chasing a white man, presumably after his scalp. The situation was aptly brought out by Miss Fields' single line, "We are killing 'em out here," which was intended to convey the idea that the two songs, "My Little Zu-o-o-o-o" and "Honey, I'm Waiting," were going well. Judging from the postal, they are moving very fast.

The clever Hoover Sisters are making friends singing "Strolling Along on Old Broadway" in their singing and dancing act over the Proctor circuit.

Many ballad singers throughout the country are receiving repeated encores singing The Peerless Publishing Company's "Only You and I, Love," "My Own Sweet Southern Honey," "I'll Meet You When the Golden Sun Has Set" and "The Song Our Boys Sang."

Orchestra leaders are featuring Engle's "A Needle in a Haystack," published by William R. Haskins, 55 West Twenty-eighth street.

James H. Cullen is singing two of Stern and Company's songs. One is Sloane's famous "There's a Little Street in Heaven That They Call Broadway" and the other is a musical satire on society called "The Lives of Famous Men." It is interesting to note that the tuneful melodies of these two songs are hummed by many in the audience when leaving.

Eilda Morris and Lillian Mills are at present one of the feature acts on the Keith Circuit. They have a very novel and entertaining act, giving a correct imitation of the first part of minstrel entertainments and incidentally introduce some very catchy musical numbers, among which are "What the Brass Band Played," "Can't You See My Heart Beats All for You," "Make a Fuss Over Me" and "Daniel." Their act has been complimented by every manager they have worked for.

Della Fox is singing Madden and Moret's new Japanese march song, "One Little Soldier Man." The Boston papers are unanimous in their praise of this number.

Among the instrumental numbers published by the House of Harris, which are meeting with great success with the prominent bands, orchestras and leaders, are the following: "Our President" (march), "Down the Pike" (march), "March of the Eagles," "Swanee Rag," "New Rochelle Yacht Club Waltz," "Voice of the Night" (waltz), "The King's Fool" (march), "The Olympia" (march), and Mr. Harris's latest novelty, "Love and Kisses."

"The Burglar and the Child," "Resurrection Morn," "While the Tom-Tom Plays," "Ain't That Too Bad" and "Strolling Along on Old Broadway" are recent publications of the Parker Music Company, 140 West Forty-second street, New York, and they are being sung extensively with the most gratifying results.

The Metropolitan Glee Club and the Montauk Ladies' Quartette have in preparation Ed. S. Brill's coon classic, "Ma Lady Moon" and "The More I See of Other Girls the Better I Like You."

Josephine Gassman reports wonderful success with Williams and Van Alstyne's original coon song, "Back, Back, Back to Baltimore." She says she has not had a song like this in years. Leighton and Leighton, the well-known song and dance boys with Dockstader's Minstrels, also report tremendous success with the above song.

The composer, S. R. Henry, of the now very popular march, "Polly Prim," has finally announced, after receiving hundreds of inquiries from leaders, that he will have a new characteristic march ready about the first of the year. It will be in the composer's best vein, and he is

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highly gratified by the fact that already leaders and dealers have placed advance orders for the new number.

Barnes and Washburn, the refined vocalists, are singing their way into the hearts of their audiences. They are using as the mediums of their success the popular songs "Somebody's Waiting for Me," "Nyomo," and "She's the Pride and Pet of the Lane," all of which are written by Leo Feist.

May Irwin is singing a novelty song by Harry Williams and Jean Schwartz, called "Tennessee," published by the "Big Firm."

Violet Staley, who plays the leading role in A Trip to Chinatown this season, writes to say that her biggest successes have been made by the two songs from the Feist catalogue, "Nyomo" and "Honey, I'm Waiting."

Why Women Sin, Ragged Hero, Uncle Josh Spruceby, Harry Ward's Minstrels, Faust's Minstrels, West's Minstrels, Quilman and Wall's Minstrels and Hi Henry's Minstrels are using Brill's publications, "Ma Lady Moon," "When the Snow Flakes Fall," "Heroes that Wear the Blue" and "The More I See of Other Girls the Better I Like You."

Among the top-liners using "What the Brass Band Played," "Oysters and Clams" and "A Little Boy Called Tape," which are published by the F. B. Haviland Publishing Company, are Etta Williams, May Curtis, Flossie Allen, Joseph McNatti, Trilo Innis and Ryan and many others. This house also publishes the following new numbers: "Daniel," "Can't You See My Heart Beats All for You," "Forget Me Not," "Make a Fuss Over Me," "Please Come and Play in My Yard," "If I Should Say I Love You" and the masterpiece of Theodore Morse, "Dear Old Girl."

"Down in the Subway" is being featured by hundreds of well-known performers and they all claim that it is a positive "knock out."

The gigantic strides toward popularity of the new coon song, "Get the Money," by Nathan Bivins, is evidenced by the number of headliners who are taking up the song. Among the recent additions to the list may be mentioned Ernest Hogan, and Jones and Sutton, both of which acts are scoring an immense success with what promises to be a winner. Lew Dockstader is still enthusing his audiences with it.

The new year will bring forth a list of song novelties, published by the House of Harris, which will be a surprise to the profession as well as to the public and the managers. Such a list of novelties has never been published by any one house in the history of the music publishing business, and no two songs will be alike. The list will be published in this column at the beginning of the new year.

May Yohe has added "Won't You Fondle Me" to her repertoire. It is published by the "Big Firm."

Harry Lyons, the well-known mimic and whistler, is performing his imitations to the delight of the Proctor audiences. He is making a feature of "Uncle Sammy" and "Karama," both of which are published by Leo Feist.

"Decoration Day," published by the Buffalo Music Company, has been added to Dockstader's Minstrels, first part. William G. Rogers is singing this popular march song.

MATTERS OF FACT.

Harry E. Baker and De Saleo Shields close with Byrne Brothers' Eight Bells company Dec. 17 at Kane, Pa.

Earle K. Mitchell has been transferred from Way Down East to Girls Will Be Girls.

Daisy Lee Whipple, the leading woman of Mitten-Brothers' (Western) Aubrey Stock company, has tendered her resignation on account of ill health. She is going to Cincinnati, O., to join her husband, Wilson Hammel, the light comedian of the Forepaugh Stock company.

The new opera house (Sanders and Tichenor, managers,) in McHenry, Ky., was opened by The Dean Woodruff Stock company Dec. 1, 2-3 in The Moonshiners. The County Girl and Lend the Lady. The performances were of a high class and played to large and appreciative audiences.

Harry M. Price, German comedian, is in his fourth successful week with Rudolph and Adolph, playing the part of Adolph Dinkenspiel, a ladies' tailor. This is his second season with this company, which is on its way to the Pacific Coast.

Jack E. Magee, the comedian, is in his fifteenth week with the Human Hearts (Western) and is meeting with success.

Nelson and Fleisher are preparing to produce a big scenic production, Beware of Men, for a tour of the Eastern States with a strong cast as follows: Millard Reid, Coulter Howard, W. A. Lannigan, James T. West, George E. Whittaker, William Beach, H. W. Carter, Charles Stewart, William Redden, Carrie Weisland, Mable Petty, Rose Cartright, Sophie Seeger, Ruth Richardson. The scenario is painted by William Redden, and it is under the personal direction of Millard Reid. The company will play St. Louis and Havlin time exclusively.

Brandt and Goldsmith will send out Betrayed at the Altar about Dec. 20, evening in their own house in New Albany, Ind. It is a strong story of womanly deceit. A company will be headed by Margaret Ashley. The balance of the season is nearly all booked and the tour will be conducted by Mr. Goldsmith.

Joseph De Grasse is meeting with marked success in this, his second season of starring in Shakespeare's The Merchant of Venice and Hamlet. His manager, Fred A. Hayward, reports that negotiations are pending for a well-known New York success for next season. The company is now touring the Southwest.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A BOY OF THE STREETS: Louisiana, Mo., Dec. 13. Bowling Green 14, Hanibal 15, Palmyra 18, Shelbyville 17.
- A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Elwood, Ind., Dec. 13, Tipton 14, Franklin 15, Sullivan 17, Terre Haute 19, 20, Brazil 21, Anderson 22, Alexandria 23.
- A BREEZY TIME (K. Webster Fitz, mgr.): Kissimmee, Fla., Dec. 13, Orlando 14, Daytona 15, St. Augustine 16, Palms 17, Fernandina 19, Waycross 20, Fitzgerald 22, Cordele 23.
- A BREEZY TIME (Western; K. Webster Fitz, mgr.): Aurora, Neb., Dec. 13, Harvard 14, Sutton 15, Crete 16, Fairbury 17.
- A BUNCH OF KEYS (Gus Bothner, mgr.): Bartlesville, I. T., Dec. 13, Tulsa 14, Salina 15, Okmulgee 16, Shawnee, Okla., 17, Oklahoma City 18, Enid 19, Wellington, Kan., 20, Caldwell 21, Wichita 23.
- A CIRUS DAY (H. M. Reiss, mgr.): Corinth, N. Y., Dec. 13, Granville 14, Poultney, Vt., 15, Fair Haven 16, Hoosick Falls 17, White Hall 19, Ticonderoga 20.
- A COUNTRY KID (H. B. Whitaker, mgr.): Atlantic, Ia., Dec. 14, Red Oak 15, Shenandoah 16, Creston 17.
- A DESPERATE CHANCE (Miller, Plohn and Saylor, mgrs.): Waco, Tex., Dec. 13, Ft. Worth 15, Ardmore, I. T., 16, Pauls Valley 17, Guthrie, Okla., 18, Perry 19, Arkansas City 20, 21, Winfield 21, Erickson 22, Pueblo, Colo., 25.
- A DEVIL'S LAIR (Eastern; Eunice Fitch, mgr.): Weston, W. Va., Dec. 13, Buckhannon 14, Grafton 16, Phillipsburg 17.
- A FIGHT FOR LOVE: Camden, N. J., Dec. 12-14, Wilmington, Del., 15-17, Philadelphia, Pa., 19-24.
- A FRIEND OF THE FAMILY (W. F. Gorman, mgr.): Ft. Collins, Col., Dec. 13, Greeley 14, Central City 15, Boulder 17, Denver 19-24.
- A GIRL ON THE STREETS (J. L. Veronee, mgr.): Newark, N. J., Dec. 13, Philadelphia, Pa., 18-24.
- A HOOISHER DAISY: Elizabeth, N. J., Dec. 15-17.
- A HOT OLD TIME: Clinton, Ia., Dec. 13, Marshalltown 14, Des Moines 15-17.
- A LITTLE OUTCAST (Geo. E. Gill's): Berlin, Can., Dec. 13, Guelph 14, Galt 15, Hamilton 16, 17, Rochester, N. Y., 26-28.
- A LITTLE OUTCAST (Northern; R. A. Hanks, mgr.): Reading, Pa., Dec. 12-14, Harrisburg 15-17.
- A NIGHT IN THE FOLK HOUSE: Toledo, O., Dec. 12-14, Cincinnati 15-17.
- A RABBIT'S FOOT: Aiken, S. C., Dec. 13, Blackville 14, Barnwell 15, Denmark 16, Summerville 17.
- A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Jersey City, N. J., Dec. 12-17, Bridgeport, Conn., 20, 21, New Haven 22-24.
- A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Onawa, Ia., Dec. 13, Perry 14, Cedar Rapids 15, Iowa City 16, Clinton 17, Moline 18, Centerville 19, Ottumwa 20, Oskaloosa 21, Des Moines 22-24.
- A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Teddy Thomas, mgr.): Champlain, Ia., Dec. 8, Remer 14, Frankfort, Ind., 15, Monticello 16, Marion 17.
- A ROYAL SLAVE (Southern; Gordon and Bennett, props.; Henry M. Blackaller, mgr.): Steubenville, O., Dec. 13, Marietta 14, Woodfield 15.
- A RUINED LIFE (Mark Cohn, mgr.): Chicago, Ill., Dec. 5-24.
- A RUNAWAY MATCH (Miller and Bates, mgrs.): Columbus, Kan., Dec. 13, Oswego 14, Erie 15, Nevada, Mo., 17, Appleton City 19, Winslow 20, Sedalia 22.
- A TEXAS STEER (M. Rice, mgr.): Missouri Valley, Ia., Dec. 13, Council Bluffs 14, Plattsmouth, Neb., 15, Lincoln 17, Kansas City, Mo., 18-24.
- A WIFE'S SECRET (Spencer and Aborn, mgrs.): Brooklyn, N. Y., Dec. 12-17.
- A WOMAN'S STRUGGLE: Philadelphia, Pa., Dec. 12-17, Baltimore, Md., 19-24.
- A WORKING GIRL'S WRONGS (Howard Wall, mgr.): Brooklyn, N. Y., Dec. 12-17, Boston, Mass., 19-24.
- ADAMS, MAUDE: Springfield, Mass., Dec. 13, Hartford, Conn., 14, Bridgeport 15, Waterbury 16, New Haven 17.
- ALEEN, VOLA: Pittsburgh, Pa., Dec. 12-17, Wilkes-Barre 19, Scranton 20, Binghamton, N. Y., 21, Albany 22, Worcester, Mass., 23, New Bedford 24.
- ALONE IN THE WORLD (Mittenhal Brothers, mgrs.): Saginaw, Mich., Dec. 11-14, Toledo, O., 15-17, Cleveland 19-24.
- AN ARISTOCRATIC TRAMP: Cairo, Ill., Dec. 13, Anna 14, Carbondale 15, Marion 16, Paducah, Ky., 17.
- AN AMERICAN PRINCESS: Philadelphia, Pa., Dec. 11-17.
- ANGLIN, MARGARET: Chicago, Ill., Dec. 12-24.
- ARIZONA (Eastern; H. G. Denuth, mgr.): Jackson, Mich., Dec. 13, Lansing 14, Battle Creek 15, Goshen, Ind., 16, Valparaiso 17, Hammond 18.
- ARIZONA (Main; Wilson S. Ross, mgr.): Colfax, Ore., Dec. 14, Pullman 15, Spokane 16, 17, Wallace, Idaho, 18, Missoula, Mont., 20, Helena 21, Great Falls 22, Butte 23, 24.
- AT RISK OF HIS LIFE (Mark E. Swan, mgr.): Trenton, N. J., Dec. 12-14, Bridgeport, Conn., 15.
- BARRYMORE, ETHEL: New York city Nov. 15—indefinite.
- BECAUSE SHE LOVED (Martin J. Dixon, mgr.): Boston, N. Y., Dec. 15-17.
- BELWELL, KYRLE: Toronto, Can., Dec. 12-17.
- BEN HUR: San Antonio, Tex., Dec. 12-17.
- BERESFORD, HARRY (J. J. Coleman, mgr.): Columbus, Ind., Dec. 13, 14, Terre Haute 15, Danville, Ill., 16, 17, Sioux Falls, S. D., 25.
- BETRAYED AT THE ALTAR (Brandt and Goldsmith, mgrs.): Seymour, Ind., Dec. 20, New Castle 21, Dewart 22, Kokomo 29, Rochester 30.
- BINGHAM, AMELIA: Boston, Mass., Dec. 5-17.
- BRINDAMOUR AND NAJADA (W. L. Ferris, mgr.): Freehold, Pa., Dec. 13, 14, Girardville 15, Mahanoy City 16, 17.
- BUSTER BROWN (Western; Melville B. Raymond, mgr.): Pittsburgh, Pa., Dec. 12-17.
- BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Warren, Pa., Dec. 13, Franklin 14, Old City 15, Meadville 16, East Liverpool 17.
- BEST ZYZZ: Bloomington, Ill., Dec. 13, Terre Haute 14, South Bend 16, Elkhart 18, Joliet, Ill., 17.
- CAMPBELL, MRS. PATRICK: Cleveland, O., Dec. 12-17.
- CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Indianapolis, Ind., Dec. 12-14, Ft. Wayne 15, 16, Columbus, O., 19-21, Dayton 22-24.
- COLLIER, WILLIAM: St. Joseph, Mo., Dec. 13, Quincy, Ill., 14, Davenport, Ia., 15, Galesburg, Ill., 16, Peoria 17.
- COMMON SENSE BRACKETT: Piqua, O., Dec. 13, 14, Detroit, Mich., 15-27.
- CORCORAN, JANE (Aiston and Baxter, mgrs.): Vancouver, B. C., Dec. 13, 14, New Whatcom, Wash., 15, Seattle 16, 17, Spokane 25, 26.
- CRANE, WILLIAM H.: Boston, Mass., Dec. 12-24.
- CROSMAN, HENRIETTA: New York city Dec. 12-17.
- DALY, ARNOLD: Philadelphia, Pa., Dec. 12-17.
- DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): South Bethlehem 13, Allentown 14, Easton 15, Reading 16, 17, Baltimore, Md., 19-24.
- DAVID HARUM (No. 2; Julius Cahn, mgr.): Washington, D. C., Dec. 12-17.
- DAVID HARM (No. 2; Julius Cahn, mgr.): St. Marys, O., Dec. 13.
- DESERTED AT THE ALTAR: Pittsburgh, Pa., Dec. 12-17.
- DE GRASSE, JOSEPH: Purcell, I. T., Dec. 13, Durant 15, Bonham, Tex., 16, Denison 17, Greenville 18, Galveston 20, Monroe 21, Denton 22, McKinney 23, Corsicana 24.
- DEVIL'S AUCTION (M. Wise, mgr.): Seattle, Wash., Dec. 11-14, Ellensburg 15, North Yakima 16, Walla Walla 17, Spokane 18-20, Wardner, Ido., 21, Wallace 22, Missoula, Mont., 23, Helena 24.
- DORA THORNE (Geo. E. Crowder, mgr.): Concordia, Kan., Dec. 13, Beloit 14, McPherson 15, Newton 16, Wichita 17, Topeka 18, Lawrence 19, Leavenworth 20, Iola 21.
- DORA THORNE (Rowland and Clifford, mgrs.): Westfield, Mass., Dec. 13, Athol 14, Lowell 15, Waltham 16, So. Framingham 21, Manchester, N. H., 22-24.
- DOWN BY THE SEA (Phill Hunt, mgr.): Burlington, N. J., Dec. 14, Camden 15-17, New York city 18-24.
- DOWN OUR WAY: New York city Dec. 12-17.
- DRIVEN FROM HOME: Kansas City, Mo., Dec. 11-14.
- DR. JEKYLL AND MR. HYDE (Cutter and Williams, mgrs.): Beardstown, Ill., Dec. 13, Ottawa 14, Walla Walla 15, Pasco 16, Hammond, Ind., 17.
- DR. JEKYLL AND MR. HYDE (E. P. Pond, mgr.): Grand Rapids, Mich., Dec. 11-14, Allegan 15, Kalamazoo 16, Lansing 17, St. Johns 19, Owosso 20, Pontiac 21, Toledo, O., 22-24.
- EBEN HOLDEN: Iowa City, Ia., Dec. 13, Cedar Rapids 14.
- EDESON, ROBERT (Henry B. Harris, mgr.): St. Louis, Mo., Dec. 12-17, St. Paul, Minn., 25-31.
- EDWARDS, WALTER (Wells, Dunne and Harlan, mgrs.): Grand Rapids, Mich., Dec. 11-14, Toledo, O., 15-18, New York city 19-25.
- ELLIOTT, MAXINE: Los Angeles, Cal., Dec. 12-17.
- EMERSON, MARY: Greensboro, N.C., Dec. 12-17.
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- PATTON, W. B. (J. M. Stout, mgr.): New Braunfels, Tex., Dec. 10, Taylor 14, Belton 15, Temple 16, Monksen, Pa., 17.

ESCAPED FROM THE Harem (Harry Earl, mgr.): Oregon, Ill., Dec. 13, Peoria 14, Aurora 15, Milwaukee, Wis., 16-18.

FAST LIFE IN NEW YORK: Springfield, Mass., Dec. 12-14, Hartford, Conn., 15-17, Jersey City, N. J., 19-24.

FAUST (Porter J. White's): Iowa Falls, Ia., Dec. 13, Boone 14, Osceola 15, Kirkville, Mo., 16, Macon 17.

FAVERSHAM, WM.: Philadelphia, Pa., Dec. 12-14.

FISHER, MR. AND THE MANHATTAN COMPANY (Harrison Gray Fiske, prop. and mgr.): New York city Sept. 14—Indefinite.

FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Ashland, Ore., Dec. 13, Eugene 14, Salem 15, Centralia, Wash., 16, Seattle 18-24.

FAUST (Porter J. White's): Iowa Falls, Ia., Dec. 12-17.

GALLARD, BERTHA: New York, Dec. 12-17.

GEORGE LILLIUTANS (Elipont, Neb., Dec. 13, Ponca 14, Harrison 15, Wayne 16, Randolph 17, Wausau 19, Bloomfield 20, Plainview 21).

GILMORE, BARNEY (Harry Montgomery, mgr.): Philadelphia, Pa., Dec. 12-17, New Haven, Conn., 19-21, Bridgeport 22-24.

GILMORE, PAUL (Julie Murray, mgr.): Philadelphia, Pa., Dec. 12-17.

GOODWIN, NAT C. (Geo. J. Appleton, mgr.): New York city Nov. 28-Dec. 24.

GRAPEVIN, CHARLES: Chicago, Ill., Dec. 11-17.

GRIFFITH, JOHN (John M. Hickory, mgr.): Columbus, Miss., Dec. 13, Aberdeen 14, Holly Springs 15.

GILMORE, PAUL (Julie Murray, mgr.): Philadelphia, Pa., Dec. 12-17.

GOODWIN, NAT C. (Geo. J. Appleton, mgr.): New York city Nov. 28-Dec. 24.

HACKETT, JAMES K.: New York city Dec. 6—Indefinite.

HALL, GEORGE F. (W. J. Fielding, mgr.): Patterson, N. J., Dec. 12-14, Carbondale, Pa., 15, Towanda 16, Waverly 17, Wilkes-Barre, Pa., 19-21.

HARRIS, JOHN (John M. Hickory, mgr.): Columbus, Miss., Dec. 13, Aberdeen 14, Holly Springs 15.

HAWTHORNE, CHARLES (Wm. H. Lawrence Walker, mgr.): Joplin, Mo., Dec. 13, Wichita, Kan., 14, Windfield 15, Pittsburg 16, Parsons 17, Chanute 19, Iola 20, Ottawa 21, Soldiers Home 22, Emporia 23, Abilene 24.

HANS HANSON (Jas. T. McAlpin, mgr.): Augusta, Ga., Dec. 13, Eldorado 14, Yates Centre 15, La Grange 16, Iola 17, Franklin 19.

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HAWTHORNE, CHARLES (Wm. H. Lawrence Walker, mgr.): Joplin, Mo., Dec. 13, Wichita, Kan., 14, Windfield 15, Pittsburg 16, Parsons 17, Chanute 19, Iola 20, Ottawa 21, Soldiers Home 22, Emporia 23, Abilene 24.

HAWTHORNE, CHARLES

GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14—Indefinite.
GHATTAN AND DE VERNON: San Diego, Cal.—Indefinite.
HOEFLER, JACK: Appleton, Wis.—Indefinite.
IRVING PLACE: New York city Oct. 6—Indefinite.
MOROSO, OLIVER: Los Angeles, Cal., July 10—Indefinite.
PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—Indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—Indefinite.
PLAYERS, THE: Chicago, Ill.—Indefinite.
PROCTOR'S 125TH STREET: New York city—Indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—Indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—Indefinite.
SAVOY THEATRE: New Orleans, La.—Indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—Indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—Indefinite.
SPOONER (Mrs. B. F. Spooher, mgr.): Brooklyn, N. Y., Aug. 15—Indefinite.
STANDARD (Darcy and Speck, mrs.): Philadelphia, Pa.—Indefinite.
THANHOUSE: Milwaukee, Wis., July 7—Indefinite.
ULRICH: Los Angeles, Cal.—Indefinite.
VAN DER KERK (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—Indefinite.
WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—Indefinite.
WILSON-WATERMAN: Houston, Tex., Sept. 5—Indefinite.
WILSON-WATERMAN: Dallas, Tex., Oct. 5—Indefinite.

REPERTOIRE COMPANIES.

ASHLAND DRAMATIC (Hayman and Glocker, mrs.): Itasca, Ind., Dec. 12-14, North Adams, Mich., 15-17, Marion 19-24.
AUBREY STOCK (W. D. Fitzgerald, mgr.): Providence, R. I., Dec. 12-17, Lowell, Mass., 19-24.
AUBREY STOCK (W. E. Hardy, mgr.): Butler, Pa., Dec. 12-17.
BELCHER'S COMEDIANS: Hutchison, Kan., Dec. 12-17.
BENTON'S COMEDIANS (P. R. Benton, mgr.): Hobart, Okla., Dec. 12-14, Anadarko 15-17, Lawton 19-21, Chickasha 22-24.
BRECKENRIDGE, CHARLES, STOCK: Aurora, Mo., Dec. 12-17, Sedalia 19-24.
BURKE-McCANN (M. McCann, mgr.): Hornellsville, N. Y., Dec. 10-11, Oil City, Pa., 19-24.
BUNTING, LEMMIE (Barb Burgess, mgr.): Williamsport, Pa., Dec. 12-17, Waverly, N. Y., 19-24.
CARPENTER, FRANKIE (Jess Grady, mgr.): New Bedford, Mass., Dec. 13-17.
CHAMPLIN, CHARLES K.: New Brunswick, N. J., Dec. 12-17.
CHASE-LISTER (Jos. Farrell, mgr.): Sioux Falls, S. D., Dec. 12-17.
CONROY AND MACK: Youngstown, O., Dec. 13, Akron 15-17.
COOK-CHURCH (H. W. Taylor, mgr.): North Adams, Mass., Dec. 12-17, Pittsfield 19-24.
CRESCENT COMEDY (Bergman and Cummings, mrs.): Athens, Ga., Dec. 12-17.
CROLIUS COMEDY (Jos. J. Flynn, prop.): Bath, Me., Dec. 12-17.
CUTTER AND WILLIAMS: Charleston, W. Va., Dec. 12-17.
DAILEY STOCK: St. John, N. B., Nov. 21-Jan. 7.
DALE, MARIE (W. E. Martin, mgr.): Canton, Miss., Dec. 12-17, Clarksville 19-24.
DALETON STOCK (J. E. Davidson, mgr.): Michigan City, Ind., Dec. 12-17, Racine, Wis., 25-Jan. 1.
DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): Knoxville, Tenn., Dec. 12-17, Chattanooga 19-24.
DILGER-CORNELL: St. Marys, W. Va., Dec. 12-14.
DODGE-BOWMAN: Webb City, Mo., Dec. 12-14.
DUDLEY, FRANK (W. Dick Harrison, mgr.): Montgomery, Ala., Dec. 12-17, Columbus, Miss., 19-24.
DU VRIES, ALICE STOCK (Oneida, N. Y., Dec. 12-17, McKinner, Tex., Dec. 12-17, Harrington, mgr.): McKinner, Tex., Dec. 12-17.
FISHER AND WALTERS: Massillon, O., Dec. 19-24.
FISKE, MAY: Manchester, N. H., Dec. 12-17.
FISKE STOCK: Waltham, Mass., Dec. 12-17, Fitchburg 19-24.
FLEMING, MAMIE (A. E. Gracey, mgr.): Kingston, N. Y., Dec. 12-17, Cohoes 19-24.
GRIESE DRAMATIC: Butler, Mo., Dec. 12-14.
HAMILTON, FLORENCE (Thurber and Nashe, mrs.): Woonsocket, R. I., Dec. 19-24.
HAMMOND, PAULINE: Presque Isle, Me., Dec. 12-17.
HARCOURT COMEDY (W. H. Shine, mgr.): Portland, Me., Dec. 12-17, Lewiston 19-24.
HARVEY AND GAGE COMEDY: Poughkeepsie, N. Y., Dec. 9-17, Peekskill 19.
HAYWARD, GRACE (Winters and Kress, mrs.): Jacksonville, Ill., Dec. 12-17, Decatur 19-24, Bloomington 26-31.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): Pittsburgh, Pa., Dec. 12-17, Norristown 19-24.
HIMMELEIN'S IMPERIAL STOCK: Sheboygan, Wis., Dec. 11-24.
HOPKINS' STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—Indefinite.
HOWARD-DORSETT (A. M. Miller, bus.-mgr.): Newark, O., Dec. 12-17, Parkersburg, W. Va., 26-31.
HOYT'S COMEDY (H. G. Allen, mgr.): Tyler, Tex., Dec. 12-14, Paris 15-17.
HUMBLEY-SAVAGE THEATRE: Meridian, Miss., Dec. 10-25, Selma, Ala., 26, 27.
INTER-OCEAN COMEDY: Charleston, Ill., Dec. 11-13, Shelbyville, Ind., 15-17.
JEAVONS, IRENE, STOCK: Galt, Can., Dec. 12-17, London 19-24.
KARROLL DOT: Dover, N. H., Dec. 12-17.
KEITH STOCK (Dol Lawrence, mgr.): Goldendale, Wash., Dec. 19-24, Astoria, Ore., 26-31.
KELLER STOCK: Goodland, Minn., Dec. 12-14, Oct. 15-17, Hoxie 19-21, Hill City 22-24.
KENNEDY, JAMES: Muskegon, Mich., 12-17, Jackson 19-24.
KEYSTONE DRAMATIC: Lawrence, Mass., Dec. 12-17, Haverhill 19-24.
KLARK-URBAN: Gloucester, Mass., Dec. 12-17.
LAMBERT'S COMEDIANS: Lucas, Ia., Dec. 15-17.
LONG, E. STOCK: Green Bay, Wis., Dec. 17.
LYCEUM STOCK (L. G. Grosjean, mgr.): South McAlister, I. T., Dec. 12-17.
LYON, WILLIAM (F. C. Dean, mgr.): Lake Odessa, Mich., Dec. 12-17, Moul 19-24.
MCALIFFE, LORELL: Lowell, Mass., Dec. 12-17, Paterson, N. J., 19-24.
McDONALD STOCK (C. W. McDonald, mgr.): Mena, Ark., Dec. 12-17, Ft. Smith 19-24.
MACK, BEN F.: Livermore Falls, Me., Dec. 12-14, Rumford 15-19.
MALAN-McGRATH: Carbondale, Wash., Dec. 12-17.
MARKS BROTHERS (Joe Marks, mgr.): Brantford, Can., Dec. 12-17, Ingersoll 19-24.
MASON, TOM STOCK: Edmonton, Can., Dec. 12-24, Calgary 22-31.
MASON, LILLIAN: Great Bend, Kan., Dec. 12-17.
MELVILLE DRAMATIC: Greenwood, Ark., Dec. 12-17.
MORTIMER, CHARLES (F. G. Keith, mgr.): Parker Landing, Pa., Dec. 12-17, North East 19-24.
MURRAY COMEDY: Lexington, Ky., Dec. 12-17.
MURRAY, W. S.: Hinsdale, N. H., Dec. 12-14.
MYERS STOCK (Sam Allen, mgr.): Meadville, Pa., Dec. 12-17, Niles, O., 19-24.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Middlebury, Conn., Dec. 12-17, Naugatuck 19-24.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Bangor, Me., Dec. 12-17, Augusta 19-21, Bath 22-24.
NEVILLE, MARGARET (Wm. Cradock, mgr.): Crawfordville, Ind., Dec. 12-15.
NATIONAL STOCK: Massena, N. Y., Dec. 12-17, Norwood 19-21, St. Regis Falls 22-24.
NORTH BROTHERS (Western; F. C. Carter, mgr.): Dallas, Tex., Dec. 13, 14, Hillsboro 15-17.
OLYMPIC STOCK: Roanoke, W. Va., Dec. 12-14, Buena Vista, Va., 15-17.
NYE, HARRY, STOCK: Byesville, O., Dec. 12-14, Pleasant City 15-17.
PAIGE, MABEL: Spartanburg, S. C., Dec. 12-14, Greenville 15-17.
PAYTON'S CORSE COMEDY (A. B. Bonney, mgr.): Pittsfield, Mass., Dec. 14-19, Salem 21-26.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Mounds, Minn., Dec. 12-14, McComb 15-17, Edina 19-21, Minneapolis 22-24.
PETERSON'S ENTERTAINERS (G. Peterson, mgr.): Alvarado, Tex., Dec. 12-17, Bowles 19-24.
PHELAN STOCK (Ralph A. Ward, mgr.): York, Pa., Dec. 12-17.
POWELL-PARTELLO (Eastern; Halton Powell, mgr.): Oconto, Wis., Dec. 12-17, Wausau 22-25, Antigo 26-29.
POWERS' COMEDIANS (Jno. T. Powers, mgr.): Provo City, U. S., Dec. 12-17.
PRINCIPLE COMEDY: Victoria, B. C., Nov. 14-Dec. 24.
RAYS, THE: New York Dec. 12-17.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Cumberland, Md., Dec. 12-17.
ROE STOCK (C. J. W. Roe, mgr.): Schenectady, N. Y., Dec. 12-17.
RUBLE THEATRE (C. S. Ruble, mgr.): Logan, Kan., Dec. 12-14, Kirwin 15-17, Stockton 19-21, Osburn 22-24.
RUNNEL, CORINNE, STOCK: Norwich, Conn., Dec. 12-17, Southbridge, Mass., 19-24.
SPOONER DRAMATIC (F. E. Spooher, mgr.): Brownwood, Tex., Dec. 12-15, Comanche 16, 17, Stephenville 19-24.
STANLEY'S METROPOLITAN STOCK (Wm. Stanford, mgr.): Winchester, Ky., Dec. 12-14, Frankfort 15-17.
STEELSMITHS, THE: Troy, Ill., Dec. 12-17.
STEELSTOCK: Enid, Okla., Dec. 12-14.
TAYLOR, ALBERT, STOCK (Albert Taylor, mgr.): Guern, Ark., Dec. 12-14, Longview 15-17, Marshall 19-24.
TURNER, CLARA: Marlboro, Mass., Dec. 12-17.

STRATTON, CAMPBELL: Schenectady, N. Y., Dec. 12-17, Burlington, N. H., 26-31.

THORNE, DRAMATIC: Southbridge, Conn., Dec. 12-17.

VAN DYKE AND EATON (F. Mack, mgr.): Ft. Wayne, Ind., Dec. 12-17, Zanesville, O., 19-24.

VERNA (May (H. A. Du Bois, mgr.): Charleroi, Pa., Dec. 12-17.

VERNON STOCK (Fred Conrad, mgr.): Clyde, N. Y., Dec. 12-14, Geneva 15-17, Binghamton 19-24.

WALLACK'S THEATRE (Western; Dubinsky Bros., mrs.): Creston, Ia., Dec. 12-14, Winter 15-17.

WINNINGER BROTHERS' OWN: Mankato, Minn., Dec. 12-18, Ft. Dodge, Ia., 19-24.

WOODRUFF, DORA STOCK: Metuchen, Ky., Dec. 26-28.

WRIGHTS, THE: Plainville, Kan., Dec. 12-17.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Philadelphia, Pa., Dec. 12-17, Brooklyn, N. Y., 19-24.

A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): San Francisco, Cal., Dec. 11-17, Salem, Ore., 19-24.

A GIRL FROM DIXIE (Geo. A. Klinger, mgr.): Roanoke, Va., Dec. 13, Bristol, Tenn., 14, Chattanooga 15, Atlanta, Ga., 16, 17, Greenville, S. C., 19, Columbia 20, Augusta, Ga., 21, Charleston, S. C., 22, Savannah, Ga., 23.

BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mrs.): Victoria, B. C., Dec. 13, Vancouver 14.

CO. GEORGE: New York Dec. 1-24.

DANIELS, FRANK: Mobile, Ala., Dec. 19, Montgomery 20, Macon, Ga., 21, Savannah 22, Charles-ton, S. C., 23.

EL CAPITAN (Frank T. Kuntzing, mgr.): Ft. Wayne, Ind., Dec. 14, Festoria, O., 15, Kenton 16, Piqua 17, Dayton 19-21, Indianapolis, Ind., 22-24.

EMPIRE OPERA: Cleveland, O.—Indefinite.

ENGEL'S GRAND OPERA (Henry W. Savage, mgr.): Cincinnati, O., Dec. 12-17, Washington, D. C., 19-24.

FANTASY (Shubert Bros., mrs.): Chicago, Ill., Oct. 20-21, Scranton 22-24.

GLASER, LULU: Columbus, O., Dec. 16.

GLITTERING GLORIA: Topeka, Kan., Dec. 13, Lincoln, Neb., 14, Omaha 15-17.

HOTTY TOOTY: Columbus, O., Dec. 12-14.

HOPPER, EDNA, WALLACE: Omaha, Neb., Dec. 26, 27.

HOPPER, DE WOLF (Sam S. Shubert, mgr.): Albany, N. Y., Dec. 13, Troy 14, Poughkeepsie 15, Newburgh 16, Elizabeth, N. J., 17, Philadelphia, Pa., 19-24.

KATHARINE STOCK: Washington 15, Morgantown 24.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

*The Organ of the American Theatrical Profession*Published by
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HARRISON GREY FISKE,
EDITOR.

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TO ADVERTISERS.

The Christmas MIRROR, combined with the regular edition of this journal, will be published next Tuesday, Dec. 20. Copy for advertisements in the regular section cannot be accepted later than 9 o'clock A. M. of Saturday, Dec. 17.

TO CORRESPONDENTS.

The next number of THE MIRROR will include the holiday features of this journal and will be published on Tuesday, Dec. 20. It will go to press on the final pages—or the regular section—on Friday and Saturday, Dec. 16 and 17. Correspondents will, therefore, be required to forward their letters for that number so that they will reach this office not later than Thursday evening, Dec. 15. As the Christmas and New Year holidays will be celebrated on Monday, Dec. 26 and Jan. 2, THE MIRROR for the two weeks following the holiday number will also have to go to press on the preceding Fridays and Saturdays. This will make it necessary for correspondents to forward their letters for those numbers, also, at least 24 hours earlier than usual.

LACK OF VERSATILITY.

In an editorial written evidently by Mr. TOWSE, the capable dramatic critic of that journal, the New York Evening Post considered the late Mrs. GILBERT and her contemporaries, and pointed out the fact that the death of this venerable actress is a great loss to the stage, as "she was the last surviving representative of a type that is now extinct, the real actress, thoroughly trained in every branch of her art, or profession, ready at a moment's notice to take her part in tragedy, all sorts of comedy or farce, as occasion might require, and play it competently, if not brilliantly, in the proper style and spirit, without undue assertion of her private individuality." Noting the woeful lack of trained talent on the stage to-day, the Post adds:

Of performers, male and female, who are eminently proficient in certain lines of drama, there is a considerable number, but the vast majority of them can shine only in characters to which

their own habitual speech and manner happen to be appropriate. It need not be denied that some of them are endowed with the acting instinct—most of us have that—in an uncommon degree, but this gift is practically ineffectual because it has never been developed by proper discipline. With the requisite training they might have been Keans or Booths by this time, but being ignorant of the fundamental principles of their art, of the manifold secrets of elocution, carriage, gesture, pose and behavior, they are debarred from entering the higher regions of the literary and imaginative drama, where their defects would inevitably make them ridiculous. This is one reason of the prevalence of the realistic drama, which is mimetic rather than imaginative, and therefore is less likely to exact the highest acting qualifications on the part of its interpreters.

No one can successfully dispute these facts. The great lack of the stage to-day, although in a measure the skillful adaptation of available material to special needs and sumptuous dressing obscure that lack to the superficial observer, is trained ability in its various walks. As the Post adds of Mrs. GILBERT and dominant method in the theatre at this time: "She belonged to two dramatic eras, and the ease with which she adapted herself to the requirements of the frivolous modern drama afforded incontrovertible testimony to the value of the arduous schooling which she received in the period and under the system which produced Macready, Edmund Kean, the Booths, Phelps, Davenport, the Wallacks and many others scarcely less illustrious. Where are their peers to-day? She was but a humble member of that brilliant confraternity, but she could measure herself with the leaders of it without incurring humiliation, and when that mighty generation passed away and the education of actors was ended by the speculative monopoly which destroyed competition and obliterated the stock companies, she survived to demonstrate, by actual comparison, the superiority of trained skill over the raw material."

It is discouraging to think of the future of the American stage when confronted with present conditions. Aside from the very few prominent actors now before the public who abhor the idea of continuing for long periods in a single play, who emphasize their distinguished abilities by appearing in various dramas during a season, and who possess the capacity and skill necessary to train their supporting actors in something like a variety of impersonation, there remains no other medium but that furnished by the few stock companies which hold precarious tenures in various cities for actors to become in some measure expert in their art. These stock companies, although they are held in contempt by the dominant power in the theatre, and the few chief players who insist upon their own method, really save the theatre of to-day from an absolute poverty of actors who can show versatility.

THE CHRISTMAS MIRROR.

With the next number of THE MIRROR will be combined the Christmas features of this journal, and the holiday supplement may be accepted as a Christmas token from THE MIRROR to its patrons, as no extra charge whatever will be made for it, the whole number of some sixty pages selling for the price of a regular number, ten cents.

THE MIRROR was the first publication in this country to issue a holiday edition, the first Christmas MIRROR being placed before the public nearly a quarter of a century ago. For many years THE MIRROR issued special Christmas numbers, but the great increase in its circulation finally rendered the policy of a special number impractical, and thus Christmas features were added to the regular number at the holiday time, no increase in price being made. Last year, to mark the twenty-fifth anniversary of THE MIRROR, a larger number was published at an increased price; but this year THE MIRROR resumes its later policy and combines its holiday features with the regular number.

The forthcoming Christmas MIRROR, in spite of the fact that it will be sold for ten cents, will compare favorably with the numbers that for years have given this journal a holiday distinction. Inclosed in an attractive cover in five colors, by SEWELL T. COLLINS, will be found much interesting and timely matter, with a wealth of illustration characteristic of this journal. Following a striking title-page, by HAL MERRITT, comes "Holiday Wishes for the American Stage," by ERMETE NOVELLI, Madame RÉJANE, JULIA MARLOWE, ELEANOR ROBSON, MAY IRWIN, EFFIE SHANNON, BLANCHE BATES, KYRLE BELLEW, ARNOLD DALY, DAVID WARFIELD, HERBERT KELCEY, LILLIAN RUSSELL, DEWOLF HOPPER, E. J. MORGAN, MAXINE ELLIOTT, and others, with the latest portraits of these players; "First Love," a story, by ALFRED ALLEN (illustrated); "Famous Paintings of Famous Players," by W. J. LAWRENCE, showing beautiful half-tone reproductions of Sir JOSHUA REYNOLDS'; HOGARTH'S "Garrick and His Wife"; ZOF-

FANY'S "Scene from The Alchemist"; GAINSBOROUGH'S "David Garrick"; DANCE'S "Garrick as Richard III"; NORTHCOTE'S "Master Betty, 'The Young Roscius"'; HARLOWE'S "The Trial of Queen Katherine"; Sir JOSHUA REYNOLDS' "Mrs. Siddons as the Tragic Muse"; HOPPNER'S "Mrs. Jordan as the Comic Muse"; GAINSBOROUGH'S "Mrs. Siddons"; Sir THOMAS LAWRENCE'S "John Kemble as Hamlet" and "Mrs. Siddons", and the famous portrait of Miss FARREN by Sir THOMAS LAWRENCE; a full-page illustration of "The Good Old Strand," with characteristic types of London's Rialto, by LOUIS F. GRANT; "Lord Byron and the Pretty Widow," a love story, by HOWARD PAUL (illustrated); "How I Met Edwin Booth," by J. J. McCLOSKEY (illustrated); "A Christmas Tragedy," by GERTRUDE LYNCH (illustrated); "The Confessions of a Circus Horse," by CHARLES H. DAY; "The Original First Night" (illustrated); "Music and Drama at the World's Fair," by J. A. NORTON; a caricature of ISRAEL ZANGWILL, by MAX BEERBOHM; anecdotes and stories of EDWIN FORREST, ELLEN TERRY, LAURA KEENE, BURTON, and other famous players; scores of portraits of contemporaneous actors, poems, comics, etc., with "The Matinee Girl," and other noted features of THE MIRROR. Among the artists not already mentioned, SADIE B. ASPELL, SCOTSON CLARK, EDWARD KELLAR, JOHN D. DAUTEL, GEORGE W. McGOVERN, CHARLES H. MUSGROVE, and WILLIAM C. RICE have contributed features to this number, which will be on the news stands in New York on Tuesday, Dec. 20.

BOOKS AND MAGAZINES.

THE FLORENTINES, a play by Maurice V. Samuels. Published by Brentano's at \$1.00.

It is a delight to read so charming a comedy, which not only has the style of a poet, but also some knowledge of what a play means in construction. In The Florentines we have not only word painting, but character drawing and acting qualities which would make it of interest to an audience, a rare quality in published plays. One feels personal gratitude to its author that he has the saving salt of a sense of humor, too rare in poets. His comedy comes not from cheap word play, but the clash of character on character, as it should—for this makes true drama. He causes old Florence to live and breathe, laugh and love. Twenty years ago this would have been hailed as a great play, but dramatic literature has moved ahead several cycles in that time. When this evidently sincere poet chooses a stronger story and learns closer weaving and later technique he will write plays which will be eagerly sought for their acting qualities.

The Theatre Magazine for Christmas is twice the ordinary size and contains two supplements in color. An interesting article is by Heinrich Conried, who writes on "The Pains and Possibilities of Grand Opera." A. H. Hummel gives some amusing reminiscences of his experiences with Players in the Law Courts, and Josef Hoffmann contributes an article. Clara Morris' literary gift is seen in a discussion of emotion on the stage; is it real or merely simulated? A. E. Lancaster contributes a page of verse comparing the stars of yesterday with those of to-day. Elsie de Wolfe gives an interesting description, with pictures, of her collection of historic shoes, and Clara Bloodgood writes on the subject "The Stage as a Career for Young Women." Henry Tyrrell considers the respective methods of the world's greatest living dramatists, and Gustav Kobbé gives a pen portrait of George Bernard Shaw. Elsie Lathrop has an account of Juliet's birthplace. Ada Patterson writes interestingly on "Stage Fright." Carlotta Nilsson is the subject of the month's interview, and Otis Skinner relates a queer Christmas dinner he once had with Edwin Booth. Aubrey Lanston continues his pen pictures of the English stage in the Georgian era. The illustrations are numerous. The principal plates are Signor Caruso in Rigoletto. Mrs. Fiske in Hilda Gabler, Ethel Barrymore in Sunday, Margaret Anglin in The Eternal Feminine, Lillian Russell in Lady Teazle, Nat C. Goodwin in The Usurper, Fritzl Schell in The Two Roses, Louis Mann in The Second Fiddle, Julia Marlowe and E. H. Sothern in Romeo and Juliet, Mrs. Gilbert in Granny, Anna Held in Higgledy Piggledy. There are also portraits of the world's leading dramatists, a new portrait of Yvette Guilbert, one of Mrs. Bloodgood and an exclusive one of Heinrich Conried sitting at his desk in the Metropolitan Opera House. There is also a full-page feature of scenes from the Savage production of Parsifal, and scenes from The Cingalee, The School Girl and other plays. In addition to these there is a colored portrait of Virginia Harned on the cover, and inside colored supplements, showing E. H. Sothern as Hamlet and Edith Wynne Mathison as Rosalind.

WINS A LAW SUIT.

The suit brought by Carl Herbert against Mayer and Grashelm, managers, for royalties on the melodrama, Her Mad Marriage, was last week decided in the Municipal Court by a verdict for plaintiff, awarding him judgment against the managers for the full amount, with costs.

Execution was issued the next day on the effects of the production which were in town during a temporary lay-off of the company, and the play and its production are now in the possession of Herbert.

The suit was brought by plaintiff as surviving partner and co-author, under an agreement by which he wrote the play with the late Frank Allen, who was permitted as a matter of business policy to receive credit for authorship and to make a contract singly for the firm, Herbert remaining a silent partner.

The defense, under advice of Hazelton and Hazelton, legal counsel, had steadily refused to recognize Herbert's rights in the transaction with Mayer and Grashelm and persisted in paying royalties to the administrator of the deceased partner's estate, in New Jersey. Herbert is now preparing to sue Joseph Allen, the administrator, for all the royalties thus paid him.

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WEDDED, BUT NO WIFE. By Maurice J. Field.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

H. H. P., Marshalltown, Iowa: Julia Marlowe has never appeared in the play, Soldiers of Fortune.

GERMAN: L. Hanley can be reached probably by a letter addressed care THE MIRROR post office. It will be advertised.

WAGER, Shamokin, Pa.: 1. Melbourne MacDowell was born in New Jersey. 2. Robert Mantell was born in Scotland. He played for two seasons with Fanny Davenport as Loris Ivanoff in Fedora.

R. L. HARDTMAN, Reading, Pa.: Joseph Haworth appeared with Eliza Proctor Otis in The Crust of Society at the Union Square Theatre, New York, on Dec. 26, 1892, in the part of Oliver St. Aubyn.

C. M. O.: If you write to the singer you mention, inclosing a self-addressed and stamped envelope, she will probably be only too glad to give you the information you are seeking. You will find her address from week to week in the Vaudeville Performers' Dates.

S. and M., Ogdensburg, N. Y.: THE MIRROR date-book is correct, and Thanksgiving Day, 1905, will be celebrated on the last Thursday in November, which will be the last day of the month unless the authorities see fit to change the usual custom, in which case the papers will probably give timely notice of the change.

BEATRICE HASTINGS, New York City: The all-star cast of Romeo and Juliet, produced at the Knickerbocker Theatre on May 21, 1903, was as follows: Juliet, Eleanor Robson; Romeo, Kyrie Ferguson; Friar Lawrence, W. H. Thompson; Paris, Edwin Arden; Montague, F. C. Bangs; Capulet, George Clarke; Benvolio, Forrest Robinson; Tybalt, John E. Kellard; The Apothecary, W. V. Ranous; Escalus, Edmund Brreeze; Lady Capulet, Ada Dwyer; The Nurse, Mrs. A. G. Jones.

A. G. R., Pawtucket, R. I.: A few of the important male characters which have been played by women in New York are: Captain John Smith, by Millie Sackett; Cardinal Wolsey, Claude Melnotte; Grossamer, Patrick and Romeo, by Charlotte Cushman; Charles de Belleville, by Ellen Bateman; Count Bellino, by Mme. Malloran; David Copperfield, by Susan Denlin; The French Spy, by Mme. Celeste; Charlotte Crampton, Isabel Cubas, Kate Fisher, Annie Hathaway, Marcella Revel and Marie Zoe; Hamlet, by Charlotte Crampton, Sarah Bernhardt, Anna Dickinson and Mrs. W. G. Jones; Iago, by Charlotte Crampton; Ingomar, by Annie Hathaway; Jack Shepard, by Polly Booth; Charlotte Crampton, Susan Denlin, Marie Duret, Kate Fisher, Mrs. Thomas Hamblin, Mrs. W. G. Jones, Idah Isaacs Menken, Mrs. H. F. Nichols, Kate Raymond, Mrs. Yeomans and Marie Zoe; King Charles, by Anna Cora Mowatt; Mazeppa, by Addie Anderson, Fanny Louise Buckingham, Charlotte Crampton, Kate Fisher, Leo Hudson, Adah Isaacs Menken and Helene Smith; Montalba, by Josephine Clifton; Mose, by Fanny Herring and Kate Raymond; Othello, by Mrs. Henry Lewis and Maggie Mitchell; Othello, by Mrs. Henry Lewis and Mrs. Macready; Pepito, by Laura Keene; Richard, by Ellen Bateman; Charlotte Crampton, Annie Hathaway and Mrs. Henry Lewis; Richmond, by Mrs. Henry Lewis; Richmond, by Kate Bateman and Fanny Herring; Romeo, by Mrs. Barnes, Mrs. Conaway, Susan Denlin, Mrs. John Drew, Mrs. Thomas Hamblin, Mrs. Henry Lewis, Madame Poniat, Mrs. Coleman Pope, Mrs. William Sefton, Caroline Viet, Mrs. James W. Wallack and Anna Duff Waring; Shylock, by Charlotte Crampton, Mrs. Henry Lewis and Mrs. Macready; Virginius and William Tell, by Mrs. Henry Lewis; William, by Adah Isaacs Menken; Young Norai, by Jean Davenport.

CURRENT AMUSEMENTS.

Week ending December 17.

ACADEMY OF MUSIC—The Wizard of Oz—6th week 42 to 49 times.

AERIAL GARDENS—Closed.

AMERICAN—The Rays in Down the Pike.

BELASCO—David Warfield in The Music Master—12th week—80 to 86 times.

BERELEKOFF—MUSEUM THEATRE—Beatrice Herford—12th week—80 to 86 times.

BROADWAY—Fritzl Schell in The Two Roses—4th week—23 to 29 times.

CARNEGIE HALL—Lectures and Musical Entertainments—Closed.

CASINO—Closed.

CIRCLE—Vaudeville.

CRITERION—Louis Mann in The Second Fiddle—4th week—25 to 32 times.

THE USHER



There are newspapers here and there in the larger cities that are not afraid to express opinions on the sort of theatrical management that seeks to make a shop of the whole theatre of this country, for the benefit of the few manipulators who have banded themselves together to exploit their own interests and to crowd out or crush any manager who seeks to conduct his own business along legitimate lines without paying tribute to them.

Charles M. Bregg, dramatic editor of the Pittsburgh *Gazette*, in an article in that journal on Dec. 4, carefully reviewed and analyzed conditions in that city, apropos of the visit to Pittsburgh of one of the Syndicate managers, whose presence there had to do with what the members of that concern choose to call their "private business," whenever criticism of their methods is inspired by their acts. Said Mr. Bregg:

Ingredients for a Pittsburgh theatrical sensation: One of the Syndicate managers from New York seated at dinner or breakfast in a local cafe, accompanied by a local manager or two, large, round New York manager preferred, shake the crowd up well and serve cold, very cold and silent, and you have a first-class sensation. Results: Another new theatre is to be built; David Belasco will fight a duel in Fifth avenue with Charles Frohman, while Harry Davis will act as referee and B. F. Keith will call time; the Bijou is going to change its policy and play Sir Henry Irving, while the Duquesne and Gayety are to be turned into feed stores in order to give the Alvin a chance to play vaudeville in opposition to the Star Theatre out in Lawrenceville.

Soberly, the theatre is fast becoming a bargain counter football, the stage a scheme and the drama a catchpenny device to wheedle or force advantageous personal ends or to prevent some other fellow from sharing profits. Mind you, I do not say these things have actually happened, but in all the hue and cry about theatrical affairs no one of the agitated and agitating directors have anything to offer but way of improving the public's chance to get its money's worth or of lifting the influence and morale of the theatre to a higher plane. It is "advantage, advantage, profit, profit" all the time, while the public in its confusion and perplexity, and sometimes disgust, must take what it gets or else take old Commodore Vanderbilt's advice.

With all our fuss and feathers, the Pittsburgh public is not nearly so well provided with sensible theatre diversion of the worthy kind as it was ten years ago. We have built new theatres and spent a lot of money in adorning them, but this miserable spirit of commercial advantage and managerial shuffling has literally squeezed the life and heart out of what is put on our stage. In actual diversity and character our amusements have not been broadened, though we have nearly doubled the number of our playhouses. The public is not interested in the personal fights of managers, no matter by what name they are known. The public, however, is growing thoroughly tired of the intimation made at every opportunity that managerial wit and industry are expending themselves in an effort to dislodge a rival, fight off legitimate competition or divide the spoils properly. I have no idea that the presence in Pittsburgh last week of a number of prominent managers meant what was intimated or declared, but the very fact that such guesses were made concerning their business indicates a condition of the public mind on the theatrical subject that is unfortunate and disheartening for the legitimate growth and expansion of the stage. It is not the improvement and elevation of the tone and quality of our entertainment that these busy managers are after, and the public knows that to its sorrow; so the press representatives, reflecting the public's lack of confidence, hazard guesses that include only the schemes of the managers to promote their own financial safety and prevent the public from its proper share of competition. Why should there be excited effort to keep David Belasco, Mrs. Fliske and like dramatic entertainments out of Pittsburgh? If the Syndicate managers love the public and want to please it, why do they not invite competition, the only means of really proving their oft-repeated assertion that they are giving us the best that the modern stage affords?

It is not a question of Syndicate interests. If the Syndicate does a good thing, and it has done good things, I am for praising it. But I am for the public interests first, and protest vigorously against this silly shilly-shallying that involves only the promoting of personal advantage or the forcible suppression of desirable competition. When theatres are closed because of lack of the right sort of entertainment or because they are bought off in the interests of some managerial profit, things are bad enough, heaven knows; but when these acknowledged failures and closings are made in the interests of a power that is using all its arrogant resources to deprive the people of other, and three times out of five better, entertainment, the situation is positively intolerable. The public has no more personal interest in David Belasco than it has in Abe Erlanger or Samuel Nixon, but the public does not care to be told that either one of these three gentlemen has the power to negotiate, frighten, buy or beg off the opportunity for Pittsburgh to have not only the best entertainment, but all of the

best. If the *Gazette*, for instance, was to be caught purloining the papers of its contemporaries, destroying the delivery wagons, or conspiring with the carriers and agents to do these things, public indignation would blaze into a fire that would burn to ashes even the splendid prestige that this journal now enjoys. And yet I imagine actual competition is quite as great in this field as in the theatrical field.

Managerial ideals are low. Managerial judgment is at fault. The public in the last analysis is not concerned particularly about houses or management. When it has an opportunity to give untrammeled expression to its desires the public will choose the best, no matter what may be the immediate environment. I am heartily in sympathy with the progressive spirit that builds handsome theatres and adorns them in plush and rich velvets. These things are esthetically educative, but they are the shell, not the kernel. I said in a previous paragraph that though we had more and finer theatres than we had ten years ago, the real worth and diversity of our stage entertainment had deteriorated. We have nine houses now. Vaudeville and the stock company are features that have become fixtures and represent a diversity that may be regarded as improvement. But last week we had practically four vaudeville entertainments, with a big spectacle that is considerably more like vaudeville than were the Henderson attractions.

Mr. Bregg by comparative programmes proves that Pittsburgh now, under Syndicate domination, with all its theatres, enjoys less of diversity and much less of dramatic merit in offerings than it did ten years ago with its fewer theatres and natural competition, and he asks: "Is it any wonder that thoughtful people are beginning to wonder where the trouble is?" He concludes thus:

The people do not select their entertainment on the basis of the trimmings or the location of the house, neither are they particularly mindful whether it is "presented" by Mr. John Jones or Mr. William Smith. They know that some of the most artistic players are now barred out of Pittsburgh; they know that this is not because we haven't theatre room, but for some personal reason. These people are asking uncomfortable questions as to why so much musical comedy vaudeville and frayed-at-the-edges melodrama, and so little clean, fresh wholesome entertainment of a novel or original kind is being given in this city. With malice toward none and charity for all, this department undertakes to answer the question by saying that one-half of the managerial powers are too busy devising schemes of personal defense against competition that they fear because by comparison they are weak, and the other half don't know art when they meet it face to face in the highway.

All this is pregnant with suggestion, for it is true. It is observed by independent writers in other cities as well, for the oppressive, demoralizing, and art-discouraging hand of the Syndicate covers the country with the brutality of bald commercialism. What will the harvest be?

Throughout all the English speaking world Sir Charles Wyndham bears the same relation to higher comedy as Sir Henry Irving does to serious drama.

It is not only because of his highest skill as an artist, but on account of his worth in many qualities that he is so enshrined in their hearts. Artisanship may win the admiration of the brain, but he has won by worth what is far more worth the winning.

In the sixty-four years of his life he has played many parts. To his rare gifts as an actor he adds a finely trained judgment and such business acumen that he is one of the most, if not the most, successful of actors-managers. His myriad friends point with pride to a long list of plays produced wherein can hardly be found a financial failure. In his widely varied career he has been located in Chicago as a manager, and introduced throughout the West their first knowledge of modern comedies. It is a delight to hear him recount stories of those times when his company was even mobbed by those who cried, "Give us our money back! Do you call that acting? You just sit about in chairs in the same kind of clothes as you go out in." He has made numerous trips here since those rough days and marvels at our rapid changes. When presenting THE MIRROR with the picture reproduced on the first page, he laughingly referred to it as "the pious picture." No one else would refer to it so slightly, for it is an excellent likeness of one who has the modesty of true greatness and can never be persuaded to pose.

FUNERAL OF MRS. GILBERT.

That nobility and sweetness of character, coupled with a simple and unaffected life, will bind with lasting affection and regard the hearts of many in the rushing, selfish world was strongly evidenced at the funeral of the late Mrs. G. H. Gilbert, held in the Bloomingdale Reformed Church, at Broadway and Sixty-eighth street, at 11 o'clock on Dec. 6.

More than two thousand persons, among them many noted theatrical folk now in New York, had crowded into the small church when the impressive services began, all eager to pay their sincere tribute of affectionate respect to the memory of one of the sweetest characters of the American stage. Outside the church hundreds were turned away by the police.

The altar was banked with flowers, tributes from many friends. The organ prelude, "At Rest," was played by P. F. del Campiglio, who composed it and dedicated it to the memory of Mrs. Gilbert.

As a quartette sang the anthem, "Blessed Are the Merciful," the coffin containing the last mortal remains of she who had been so lovingly known and remembered by many as "Granny," was borne up the crowded aisle. Upon it rested a cluster of lilies of the valley, sent by Annie Russell, who Mrs. Gilbert had regarded as a daughter, and a small bunch of pink roses from Margaret Sweeney, Mrs. Gilbert's faithful maid.

The pallbearers, representing the Players Club, were: George Gould, Sir Charles Wyndham, Daniel Frohman, former Justice James F. Daly, Dean Van Amringe of Columbia University, E. A. Alken, Nat C. Goodwin, Clyde Fitch, John Drew, Francis Wilson, and David Bispham. Following the pallbearers, and dressed in deepest mourning, walked all the members of the company who were supporting Mrs. Gilbert in the

title-role of *Granny* when she died in Chicago. Even the property boy was among the mourners. Though Mrs. Gilbert had no relatives in this country, there was no lack of sincere mourners at her funeral. Among them were the Van Amrings family, old and tried friends; Ethel Barrymore, Mr. and Mrs. Herbert Kelsey, David Bispham, Mrs. Scott, and Miss Murray.

Miss Bliss Murray sang "Come Unto Me," with pathos. Mrs. Gilbert's favorite hymns, "Lead, Kindly Light," and "Nearer, My God, to Thee," were sung by the quartette.

Among the floral remembrances was a huge wreath of white carnations, bearing the word "Granny," from her late company. There was a wreath from Mr. and Mrs. Kendal. Different church societies sent many flowers. One mass of violets had this inscription: "In loving remembrance of a noble woman: our most beloved friend. Ladies' Guild and Missionary Society." Among others who sent flowers were: Mr. and Mrs. Wendell, Annie Russell, Ethel Barrymore, William Gillette, Ada Rehan, and John Drew. Many women scrambled at the close of the services to obtain at least one blossom as a souvenir. After the reading of the twenty-third psalm, which was Mrs. Gilbert's favorite, and a prayer, in which the pastor asked for a blessing on the soul of the woman "who scattered cheer, sunshine and merriment, and whose sweet purity and noble Christian personality placed her foremost among women," the Rev. Dr. C. W. Stinson, in simple, touching language, which drew tears from many, paid a tender tribute to the noble character of the dead actress.

"We are gathered here to-day," he said, "to pay our last tribute or earthly respect to the sweetest and saintliest old lady of the American stage. And I will not utter a word of eulogy, because, could those silent lips, from which only sweet and modest words fell, speak, they would, with the sweetest grace, disclaim any praise. Our joy to-day is for her, because her gifts and graces that endeared her to the American people, were not from herself, but from her beautiful Christian faith and from the sanctity of her private life. Dr. Stinson then read these lines, which he had written:

Eighty years of hopes and fears.
Eighty years of joys and tears.
Eighty years by changes tossed.
Eighty years by losses crossed.
Eighty years of battles fought.
Tell me not they were for naught.
Eighty years of toil and toil,
All that's true the heavens will show.
Eighty years of work all done.
Cheery as when first begun.

Hundreds wept as the casket was borne from the church. The interment was in Greenwood, where lie Mrs. Gilbert's husband and son. Her relatives in England have been notified of her death. Many old friends accompanied the body to its final resting place.

Among prominent members of the profession present at the funeral were: Charles Frohman, Annie Russell, S. Oswald York, William Faverham, Edna Wallace-Hopper, Julie Opp, Robert Mantell, Fritzl Scheff, Lillian Russell, May Irwin, John Drew, Heinrich Conried, Nathan Franko, Julia Marlowe, E. H. Sothern, Edna May, Anna Held, and Marie Dressler.

FIELDS' THEATRE IS UNIQUE.

Lew Fields' Theatre, which was built and is owned by Oscar Hammerstein, is located on the south side of Forty-second Street, adjoining the American Theatre on the east. On account of the size of the lots Mr. Hammerstein was forced to economize space as much as possible, but in spite of that he has turned out a building that is attractive and pretty, and well adapted to the presentation of musical comedy, with which form of entertainment it was opened last week by the Lew Fields Stock company, under the direction of Hamlin, Mitchell and Fields, who lease the house from Mr. Hammerstein. The theatre is built somewhat after the plan of the Belasco, and has an entrance even more abrupt than the latter. There is very little room in the lobby, and the last row of seats is directly inside the door. There is room for only about one row of "standees." There are twenty boxes, and they are arranged in tiers, so that the view of those furthest from the stage is not obscured by those sitting in front. The orchestra floor has an unusual pitch, so that everybody has a chance to see well. The decorations are simple but tasteful, and there is a great deal of the plaster relief work of which Mr. Hammerstein is so fond. The stage is not very large, but is equipped with many improvements invented by the architect-manager for the quick handling of scenery. The stage is protected by Mr. Hammerstein's piping invention, by which tons of water can be made to fall all over the stage at a moment's notice.

BRADY'S NEW PRODUCTIONS.

William A. Brady is interested in a number of new ventures. He announces Grace George as the star in a new play to be produced in January, the name of which has not yet been made public. A rural drama, *Cape Cod Folk*, written by the Rev. John Snyder, will also be produced; the initial performance will be in Boston. Mr. Brady is still further interested in a possible dramatization of *The Outcast* and the appearance next Fall of Otto Skinner in the title part, that of Lord Byron.

THE STOCK COMPANIES.

Members of the Sam DuVries stock company in Johnstown, N. Y., recently presented little Jack McKee, son of Mr. and Mrs. Harry E. McKee (Alma Rutherford), with a solid gold watch on his birthday when one year old. The baby is the youngest comedian in the profession and plays two parts every week, in one of which he speaks five speeches. When the watch was handed over the footlights to him he looked at it and said, "tick-tock" and the house applauded. Little Jack looked at the audience, laughed, and walked off. R. 1 E.

James A. Bliss has kept a record of the number of parts he has played in the past ten years, and to date, while he is playing Sir Christopher Crowell in *Lady of Quality*, with the Belasco Theatre stock company, Los Angeles, the number is exactly 275 parts—mostly stout character comedy roles.

Edwin Young has organized The Edwin Young stock company, which opened its season at Rochester, Ind., Dec. 1. A competent company has been engaged, besides Lena DeLage-Young, Little Edna, and Master Bobbie. Mr. Young's play, *Indiana Folks*, will be the feature bill of the repertoire.

Thomas MacLarnie has resigned the position of leading man at the Grand Opera House, Memphis, in order to accept an engagement with Walter Clarke Bellows for the new stock company at the Odeon Theatre, St. Louis.

Mortimer Snow ran *When Knighthood Was in Flower* for two consecutive weeks to crowded houses. Fighting Bob was the attraction last week.

Mr. Snow has leased the Orpheum in Scranton, Pa., and rechristened it the Court Square Theatre.

He will open there with his No. 2 company Dec. 26, himself alternating between his Scranton and Troy theatres.

Lovers' Lane, the bill recently at the Bush Temple Theatre, Chicago, afforded George S. Loane, the light comedian of the company, his second opportunity this season in character comedy, and his Skillings was a worthy successor to his Ike Hankins in *Blue Jeans*. Both parts showed versatility and restraint.

James A. Bliss, associated with the best Eastern stock companies, and last season Obadiah Strout in Quincy Adams Sawyer, is meeting with success as stout character comedian of the Belasco stock company, Belasco Theatre, Los Angeles, this being his eighteenth week.

PERSONAL

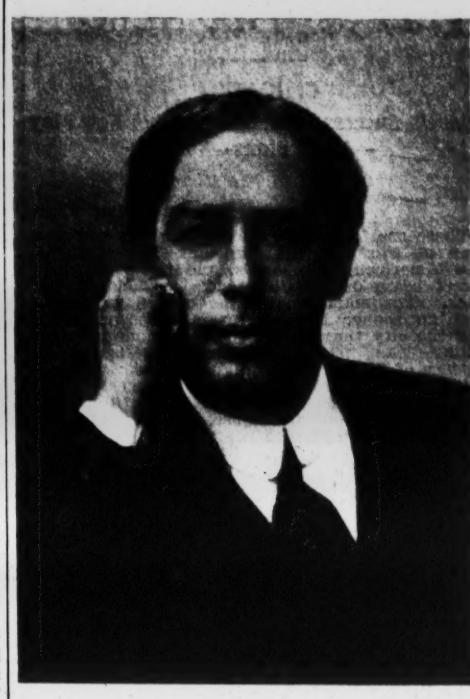


Photo by Falk, New York.

KELLARD.—John E. Kellard opened his starring tour in an American Princess, by Henry Raeder, at Toledo, Ohio, on Dec. 5. The play will have its first big city appearance at the Chestnut Street Theatre, Philadelphia, on Dec. 12.

POTTER.—Mrs. James Brown Potter produced a dramatic version of the opera, *I Pagliacci*, at the Savoy Theatre, London, Dec. 6, under the management of Gilbert Hare. It was well received by a brilliant audience.

GOODWIN.—N. C. Goodwin has signed a contract for three years with Charles Frohman to take effect next September, when he will appear in W. W. Jacob's *The Beauty and the Barge* at the Lyceum Theatre.

GILLETTE.—William Gillette, who began a two weeks' vacation at the conclusion of last Saturday night's performance of *The Admirable Crichton*, at the Broad Street Theatre, Philadelphia, states that his temporary rest is solely due to nervous troubles, and that he feels sure he will be in splendid health after two weeks at Atlantic City.

FEALY.—Maude Fealy is announced as Sir Henry Irving's leading lady for his American tour next season, and has postponed her own starring until after that favorable introduction.

EDWARDES.—George Edwardes, manager of the Gaiety and Daly's theatres in London, on Dec. 31 will sail for New York with his entire Lyric Theatre company, which is to present *The Duchess of Dantzig* at Daly's, Jan. 16.

TYLER.—George C. Tyler sailed from Liverpool Saturday on the *Umbria*. He will produce soon *The Gentleman from Indiana* and *The Squaw Man*. Mr. Tyler has secured Hall Caine's *The Prodigal Son* for use in America.

THOMAS.—Augustus Thomas will arrive on the *Kaiser Wilhelm der Grosse* to-day (Tuesday).

ROBSON.—Eleanor Robson will sail for New York from Dover on Dec. 16 on the *Deutschland*. On Dec. 28 she will appear at the New Amsterdam Theatre at a matinee performance of *Merry Mary Ann*, which has been one of the events of the present theatrical season at the Duke of York's Theatre, in London. Arrangements have been made by George C. Tyler for her return to London in 1906 in a new play.

MAUDE.—Cyril Maude may visit America next season and tour the United States.

TERRY.—Edward Terry will make his first American appearance in a Christmas Day matinee on Monday, Dec. 26, at the Lyric Theatre. The English comedian will appear in *The House of Burnside*, which ran nearly a year in London, but has never been seen outside of England.

SUTRO.—Alfred Sutro, the playwright, sailed from London on Dec. 10, on the *Umbria* to assist at the production in America of his play, *The Walls of Jericho*, by James K. Hackett.

GILBERT.—W. S. Gilbert recently celebrated his sixty-eighth birthday. He is living very quietly at Harrow, in England.

HANFORD.—Charles B. Hanford was honored by the citizens of Cleburne, Texas, on Nov. 23 with an invitation to the dedication of the new Carnegie Library. His address was a well blended combination of Shakespearean reference and American patriotism.

NORTON.—Insurance and other journals of late have published much about the quick success of the North American Investment Company, the headquarters of which are located at St. Louis and of which J. A. Norton, the St. Louis correspondent of THE MIRROR, is one of the founders and secretary. Mr. Norton has many friends in the theatrical profession as well as in the business world, and his letters in THE MIRROR since the opening of the Fair have been interesting as dealing with the chief events of that great Exposition as well as with the theatres.

JEFFREYS.—Ellis Jeffreys, the English actress, will come to America as a star next autumn. Alfred Sutro, who wrote *The Walls of Jericho*, has agreed to write a play for her, and George C. Tyler, her manager, has bought the American rights for the new play written by Madame Fred Gresac, with a role for Miss Jeffreys.

TELEGRAPHIC NEWS

CHICAGO.

Réjane's Success—Blanche Walsh's New Play

—Ade's Plans—Notes.

(Special to The Mirror.)

CHICAGO, Dec. 12.

There are four fewer theatres in the city now than at this time last season. The Marlowe, New American, Cleveland's, and the Thirty-first Street being dark. Cleveland's was closed last week. The management was quoted as saying that no sooner had alterations been made to suit the city than they had to be done all over again. The last change demanded meant an expense of \$1,000. The bills this week:

Illinois, Girl from Kay's; Studebaker, Cingale, fourth week; Grand Opera House, Réjane in repertoire, second and closing week; Powers', Margaret Anglin in The Eternal Feminine; Garrick, Fantana, with Katie Barry, eleventh week; McVicker's, Blanche Walsh in Kreutzer Sonata, second week; La Salle, His Highness the Bey, fourth week; Great Northern, Awakening of Mr. Pipp, with Charles Grapewin; Bush Temple, Players stock in The Wife; People's, stock in For Her Sake; Alhambra, Charity Nurse; Academy, Lottie Williams in Only a Shop Girl; Bijou, Hearts Adrift; Columbus, Sweet Clover; Criterion, White Tigress of Japan; Howard's, Lorin J. Howard and stock in Ranch King; Avenue, Sam Morris' Stock in Fatal Marriage.

Otis Skinner, in The Harvester, follows Réjane at the Grand for three weeks, and then Richard Mansfield.

Réjane opened her fortnight at the Grand Monday with Zaza before a very large and fashionable audience. Amy Leslie, of the *Daily News*, said the audience was one of distinction, and it was the first use of that adjective by her in that connection this season. Did the performance have distinction? The price schedule had—\$2.50 for the best seats. The press evinced the general impression that the famous French actress' skill is fascinating, and she held her audience to the closest attention. In fact, her Zaza was followed so intimately that while tears came during several scenes there was little applause until the close of the act. Then there was an outburst. Every curtain had its several calls. Madame Réjane's conception of Zaza is carried out in detail with an absolute mastery of the artistry of acting, if not the art. Her Zaza was a rather common bump who had some affection and wasted it in a simple way on Dufrene. The pathos of the situation in Dufrene's house where Zaza meets his wife and child was brought out quietly by Réjane, but so naturally and effectually, that it amounted to a masterpiece of acting. It gave the coarse Zaza a touch of humanity that made her doubly interesting after that. This revelation of feeling raised expectations of the parting scene, but it was not an emotional climax of depth and unusual strength. It was like the performance of an artist at the piano who has marvelous technique but nothing much to give from heart to heart. The dramatists, in this instance, provided a fine opportunity for acting, but the star's conception of the part and her limitations prevented making the best of the situation. The wonderful superficial cleverness, making stage delineation as natural as life, albeit not very interesting life in this case, was the most impressive detail of this scene. It was the important incident of the characterization which showed Réjane had chosen a Zaza that would not possibly, as a living person, be very attractive or interesting, and then set out to compel attention with her masterful manipulation of business. She won, and the picture of her Zaza is distinct and living in the memory. The local critics have complained of the support and scenery. Dumeny as Dufrene was excepted and praised, and Kelm as Cascar should have been also. It was a thoroughly excellent characterization. There have been numerous child actors at the Grand recently in first-class productions, and the brightest of them have not shown more ability and promise than La Petite Baudry as Toto. Much depended on her in the important scene with Zaza and the little actress of seven held her own with the noted star in an admirably smooth and adequate manner. With few exceptions the rest of the support was sufficiently efficient. The stage settings did place more responsibility than usual on the brains of the dramatist and the skill of the player. If Réjane always can and will use her own and her company's ability to give performances of distinction to go with audiences of distinction and prices of distinction, the public will reward honesty of purpose with corresponding good will.

The Kreutzer Sonata, not a dramatization but a tragic drama built, I am told, on the theme that certain music has a bad effect on mankind, was given its first metropolitan production last week at McVicker's. Blanche Walsh was the star. The author, Jacob Gordin, is a Jewish author of New York city who is not very familiar with the English language. The Kreutzer Sonata is not Mr. Gordin's only work, for he has many others. One of them is a play called Sapho, which is not a dramatization but a structure of his own on a Sapphoan theme. A young Jewish resident of Chicago asked me a few days ago what I thought about his naming an original play of his with the title of a widely advertised and universally popular old story. It would not be a dramatization at all, he said, yet would be on "the theme." The opinion was expressed to the inquirer that many persons would pay their money to see the play thinking it was a dramatization and thus be misled and disappointed. The Kreutzer Sonata is a strange mixture of strength and weakness, crudity and excellence. It airs a very bad family skeleton. Jacob Friedlander, a successful contractor in Russia, has a daughter who falls in love with an army officer, and she offers to give up her Jewish religion, but still he finds the wall built up by the Russian aristocracy between them and the Jews insurmountable. He commits suicide for love of her, and after his death his son is born. The young mother's father, Friedlander, virtually purchased a young Jewish husband for her and hurried the couple off to the United States. The young husband falls in love with his wife's sister, and the two make life a continuous torture for the wife. The young husband, a musician, is followed to America by his father (an orchestra leader) and mother, by Friedlander and his wife, and the old family nurse—in fact, all the characters are transferred to this country, in New York and on a farm in Connecticut. Friedlander loses his fortune, while the musicians thrive in the city. A child is born to the sister and the wife shoots its father (her husband) and her sister dead. This ends the play and the falling final curtain hides from view a haze of smoke hanging over prosaic forms. Miss Walsh fires four or five shots in this climax. The story is relieved with several good comedy characters and considerable healthy sentiment. The company is competent and the scenery adequate. Miss Walsh is, of course, easily able to meet all the requirements of the wife, and, in spite of circumstances about her, succeeds in protecting her well fortified position as a player of the first class. George Fawcett as Friedlander was successful in winning sympathy for the magnanimous and suffering father, and William Wadsworth's Samuel, the visionary young son of Friedlander, got lots of laughs but never for a moment seemed Jewish. The one excellent character in this respect was William Travers' Ephraim Fiddler. Alexander Von Mitzel as the husband was natural and got out of the absurd role all there was in it. Jessie Ralph's Mrs. Fiddler was effective and successful but not at all Jewish. Laura Linden's old nurse was one of the few reasonable characters, and it was finely done. Helen Ware had the awful part of Celia, and it was too much for her. The Christmas night climax of the third act gripped the audience and brought tears. The attendance has been large, but the management of Blanche Walsh announce on the programme of The

Kreutzer Sonata that she will be seen in a new Clyde Fitch play this season.

George Alison's quick doubling of the King and Bassyndill in Rupert of Hentzau delighted large audiences at the Bush Temple last week. Considering the excellence of the make-ups and the marked difference in them and the characters, Mr. Alison's performance was especially noteworthy. It was the best performance of this peculiarly interesting kind here since Richman was at the Grand in Captain Barrington. Second honor went to Kate Blancke, who made a distinct individual hit as Mother Hoff. The actress' identity was buried out of sight and the hag-like old woman was a true creation. The colorless part of the queen was played by Miss Montgomery adequately. Gertrude Rivers as the gypsy-like Rosa was refreshingly spirited and thorough, making the character one of the best in the cast. She received much applause. Fred Powers was Count Rupert, and for a stage director who had such a production on his hands he gave a remarkably smooth and strong impersonation. Charles Balasar suppressed his natural self and came forth a fine, handsome and lusty Von Tarigenheim. George Loane was equally successful in transforming himself, and his Von Bernstein was a dashing German officer carefully acted. William Everts looked Captain Sapt, but his voice betrayed him. Morris McHugh's make-up as the Chancellor of Ruritania was a master stroke, and using commendable restraint he presented a distinct and amusing old official which was thoroughly enjoyed. Thomas Wall's Alde was a praiseworthy bit, also excelling in make-up. Walter McCullough added to the superabundance of many beauty which the Players can supply any time, and made Count Lazar a strong figure. Edward McGillen's Bauer was hardly keen enough but generally excellent. George Moore's Simon and Ernest W. Shield's Herbert were thoroughly creditable, and Alfred Weber's Fritz was good. Augusta Scott's Helga was satisfactory in appearance but lacking in security and effectiveness in her lines. More care in this respect, with Miss Scott's advantage of appearance, will add much to her value in the company. The play was staged with skill and completeness.

Mrs. Patrick Campbell follows the four weeks' engagement of The Girl from Kay's at the Illinois, and then William Gillette, Henry W. Savage's Parsifal, Madame Schumann-Heink, Ethel Barrymore, Edna May in The School Girl, Frank Daniels, and the Rogers Brothers.

Robert Milton, formerly stage director at the Thirty-first Street, and recently in stock at Seattle, was in town last week on his way East.

Hugo Goldsmith, one of the young men who recently secured the New Albany Grand, in connection with other interests, is in the city making final preparations for sending out Betrayed at the Altar. Margaret Ashby will be featured.

A fresh time card from Shubert Brothers' Randolph Street Station, issued by Dispatcher Sam Gerson, makes Ada Rehan due to open the St. Louis Garrick Dec. 26, and keeps Fantane here four weeks more.

Forbidden Land made Chicago a one-night stand at the Grand last night, and Tim Murphy will do so next Sunday with Two Men and a Girl.

Frank Ryerson and Fred Tillish are back in town from the Coast, telling about the awful jump of The Orphan's Prayer from Fresno to Wichita. The fight really began at Los Angeles on a Saturday, and the company was on hand for its Thanksgiving engagement at Wichita.

That George Ade is writing a play for Frohman, or is under contract to write anything for him or any other manager, is firmly contradicted. He is not finishing anything for anybody, but has certain outlines and ideas cooking. Mr. Ade is going to Honolulu, and this may be a hint of something doing.

Hart Conway's bravery in putting on Robert Browning's Pippa Passes was turned into victory by his remarkable skill, and the result was great praise for him and the Chicago Musical College's School of Acting. The Studebaker was filled to the ceiling with a fine audience. Réjane was there in a box and red waist, and was so delighted with the emotional ability discovered by Mercedes Devries, the handsome daughter of Hugo Devries of the Chicago Musical College faculty, that she made a promise to the young Frenchwoman which gave her great encouragement. The production amounted to one of the dramatic events of the season.

Jo Howard, the composer, has succeeded Jack Mason as stage director of the La Salle.

Selma Herman, in Wedded, But No Wife, follows Charity Nurse at the Alhambra.

Lottie Williams, a great favorite here, is sure of big houses all week at the Alhambra. The Shop Girl, on Halsted Street, will have strong opposition, however, from the shop girls of State street in Christmas crush.

Maude Adams, in The Little Minister, kept the Illinois filled full all last week, and never did Babble better. Arthur Byron received praise for his Disburt, and Mrs. W. G. Jones often rivaled the star herself with her delightful comedy as Nannie. The Elders were well done by Charles Walcot, Wallace Jackson, Richard Pitman, and William Henderson, and Joseph Francoeur and Violet Rand were excellent as Rob and Micah Dow.

His Highness the Bey, the new musical satire, now in its fourth week at the La Salle, is distinctly better than several recent productions at this theatre and a rival of the best at this house in causing laughs. The Bey has been very cleverly and handsomely staged and well cast. The music is sufficiently good, with several song melodies of unusual interest. The story is distinct enough and genuinely humorous. In fact, the ideas furnished by the two amateur college-student authors of the book and lyrics, Will M. Hough and Frank R. Adams, seem valuable and effective. The inexperience of the young men comes forth in the execution, but this fault has been pretty thoroughly concealed by the resourcefulness of the stage director, Jack Mason. The one scene is in the courtyard of the Bey's palace, Herran, Turkey, and the story is based on the troubles of that country in the Balkans. The Bey absconds and nobody wants his place on account of the danger of assassination. A German band leader from Kankakee, responding to an advertisement for a leader of a rebel band at Herran, appears and falls in with the Turks. They make him Bey before he knows the danger, and the fun begins. He has suddenly his harem, his caliph, his war minister, who has to be shot often to satisfy the European powers; his new slave girl beauty, his soldiers and his troubles with war correspondents, his American wife, and the rebels who eventually run across him and unwillingly secure the new Bey as the leader of the band. As their leader he is chosen by lot to assassinate the new Bey, himself, which furnishes one of the chief comedy situations. He is watched by the rebels, but thwarts their plot by disguising himself as one of the women of his harem. An American woman bent on finding a prince for her ward, who is an heiress, and a flashy Italian count, ambassador to Herran, "touching" everybody for a loan, are leading characters. In the courtyard of the Bey's palace there is a fountain. It is a statue in a niche, in fact, and it is named Minnebaba. The head of the statue falls and the band leader's American wife, revealed décolleté, sings a soprano solo over spraying, sparkling real water from a row of jets immediately before her. Al Shean, instead of Sam Collins, played the band leader. Louie, and succeeded in producing hearty laughter, especially in the second act with the disguise of a harem beauty. The rest of his impersonation was often excellent and generally effective. All his mannerisms were in evidence. In so far as his part permitted competition, Cecil Lean's Count Casino rivaled Louie as a funmaker, also in popularity with the audience, which received him with applause for his make-up and conception when he first appeared. His grimace was a highly creditable study in comedy effect, and he did not use it too much. He made the count easily one of the hits of the production. James Marlowe, another of the old favorites of the La Salle, whose personality seems of that unusual sort that wears well, makes the caliph one of the best creations of the production and gets a better chance to sing than usual. His make-up is excellent and some of his business is clever.

George Mackay's rebel leader, à la bandit, was thoroughly well played, and Walter Ware as one of the correspondents, which amounted to one of the principal parts, sang several romantic solos with a pleasing tenor voice and was satisfactory in his acting. He furnished the manly beauty for a number of scenes with another handsome member of the company, Olive Vall, as the new slave girl from the province of Georgia. The costume was advantageous to Miss Vall's natural blond self, and she sang finely. There is no brighter woman in the company than Ursula March, and she makes the most of Gladys, the heiress. Blanche Homan was cast for Julia Display, in charge of the heiress, but Tuesday A.M. last Phrynette Ogden, who originated the part of Julia Display, was given Miss Homan's part to play at the matinee. Miss Ogden gave the part no little beauty and grace and sang the fountain solo well. In the second act she was easier and finished her first performance of a part she had not understudied very well indeed. June Lowrie emerged from the chorus and took Miss Ogden's part. The songs that she received encores were "Honolulu" by Shean, Marlowe, and Davis; "The Orange Blossom Land," by Miss Vall; "Song of Nations," by Miss March and chorus; "Land of Nod," by Miss Ogden and chorus; "Sweetheart of Boyhood Days," by Miss Vall and Mr. Ware. The zouave drill in white and gold was one of the most successful numbers of the kind ever introduced at the La Salle. The headlessness of the fountain statue after Dimpel left it marred the scene. The French detail of the Dance of Nations was excellent, except the tables and waiters, which should be omitted. In the closing number of the song the motley mixture of colors and costumes was inharmonious. The Bey seems to have settled into favor as another La Salle success.

Wm. T. Keogh's production of Charles A. Taylor's White Tigress of Japan thrilled big houses at the Alhambra last week. It is one of the best of the Japanese-Russian war melodramas, well played by an unusually competent company and exceptionally well staged. There is a Japanese actor in the cast, T. Tamamoto, and he shows that Japs usually manage to do well whatever they undertake. He is the second Japanese actor here this season. The other was in Louis Mann's company. Fanny McIntyre was a handsome Tigress, and acted with sufficient force. J. L. Tracy, Augustus McHugh, and Benjamin Hornung did well in principal roles.

Paris, by Night pleased the crowds at the Great Northern last week, and while Bert Leslie and Robert L. Dailey had their names in caps and lived up to it, Hugh Cameron as Garibaldi certainly helped some. His Italian was a distinct and rational comedy figure, consistently attuned to with some respect for the art of acting. Mae Sailor made a hit with The Girl With the Changeable Eyes, and the crowd and scarecrow numbers were refreshingly good. The chorus was neat and nimble.

Manager A. W. Cross of Otis B. Thayer, in Sweet Clover, at the Columbus this week, announces that Mr. Thayer will interrupt the run of Sweet Clover Friday night, to produce a new play by E. E. Rose, entitled The Senator From Gridley. Mr. Cross came ahead and engaged a number of additional people.

Ole Read's Starbucks was finely played by the stock company at the People's last week. All the quaint character excellence, comedy and poetry that mark all of Mr. Read's work were well brought out. The scenery was especially excellent. The audiences were large, and seemed to enjoy thoroughly all the details of the glimpses of Southern country life. Eugene Moore, as Jasper Starbuck, surprised even his most loyal admirers with the genuineness he imparted to a role entirely different from anything he has played this season. His identity was wholly concealed in the distinct portrait of the slow, thick, old farmer. Lillian O'Neill played Mrs. Mayfield, the handsome Northern woman, with just that touch of sweetness and sympathy it required, and again showed her particular excellency in such roles. Jessie Pringle, as a Black Mammy, with one foot in the grave, played the part with deep pathos and a thoroughness that made it important, though short, in the whole, admirable Southern picture. Van Murrell made a hit as the stuttering bumpkin, and Ethel Davis captivated with her sweet, young country girl. OTIS L. COLBURN.

BOSTON.

New Bills at Several Theatres—William H. Crane Well Received—Notes.

(Special to The Mirror.)

BOSTON, Dec. 12.

For the first time this season every place of amusement makes a change of bill to-night. Even the holdovers put on a new play, so that the change is complete.

William H. Crane found a good audience awaiting him at the Colonial, where he opened for a fortnight after having been away from the Boston stage for a fortnight. It was somewhat disconcerting not to see him in a comedy character, but he gave such a powerful interpretation that it was received with the greatest of favor. Katherine Grey and Emma Field were among the members of his company who did admirable work.

E. H. Sothern and Julia Marlowe have now started on the last half of their stay at the Hollis, and presented their final change of bill in Melville. It was received with as great favor as Romeo and Juliet and Much Ado, especially as Mr. Sothern had already made Hamlet one of his best liked characters. Miss Marlowe's Ophelia was the conspicuous novelty of the production.

It has taken nearly two seasons for Maclyn Arbuckle to reach Boston as a star, but he is here at last, and there was no question whatever of the pronounced hit which he made in The County Chairman. Everybody enjoyed the comedy, and it goes without saying that it will have a long-continued run here. This comedy is surely one of George Ade's best, and Henry W. Savage's Parsifal follows, Dec. 26, for two weeks, and the interest already displayed insures a remarkable engagement. Lectures on Parsifal will be given at this house by Rubin Goldmark Dec. 23 and 29.

William Faversham inaugurated a two weeks' term to-night at the Broad Street Theatre in Letty, receiving a warm reception by a well-pleased audience. Mrs. Patrick Campbell in repertory follows, Dec. 26, for two weeks. An American Princess, a new play by Henry Baeder, received its first performance here to-night at the Chestnut Street Theatre. It presents a problem of industrial power and large money interests, skilfully drawn and likely to attract attention. John E. Keller, with competent support, does creditable work. The Fortunate Land, 19; Wang, 26.

On account of a cancellation of two weeks in the Garrick, Arnold Daly fills in this week in Candida, to which The Man of Destiny and How He Lied to Her Husband are added for two evenings, with the original cast. Business is all that could be expected. For week Dec. 19, Checkers; Virginia Harned in The Lady Shore, Dec. 26, two weeks.

Home Folks, a comedy-drama by C. T. Dazey, depicting life "out in Illinois" after the Civil War, received its local premier to-night at the Walnut Street Theatre and is booked for a two weeks' stay. The play is in four acts, prettily staged, and employing a large cast, headed by William Ingerson, Thomas A. Wise, Frances Stevens, Alice Braham, Rosa Marston and Belle Daube. This is the style of attraction suitable to the theatre. Chauncey Olcott follows, Dec. 26.

Grand Opera House is packed to the doors, with a big attraction at popular prices, viz.: The Chinese Honeymoon, which Manager Wegeforth engrossed for the week on a certainty. James A. Kieran, Stella Beardsley, Fred. S. Hock, Lillian Reed, Charles Prince, Frances Golden, Marie Louise Gribbin, Kitty Baldwin, Robinson Newbold and W. C. Brookmeyer. This will likely prove the banner week of the season.

Richard Carle has made a big hit at the Park Theatre with his musical comedy, The Tenderfoot, which is crowded nightly with well-pleased audiences, and remains the attraction for the coming week. Denman Thompson will be At Home here Dec. 26, remaining four weeks.

The Casino is closed for three nights this week for dress rehearsals of George W. Ledder's musical stock company in George Hobart's first production of Smiling Island, a musical skit in two acts. The company includes Edna Aug., Reine Davis, Viola Carlstedt, Evelyn Gibson, Lotta Watson, Catharine Bartlett, May Fitzhugh, Catherine J. Hayes, Frances Gibson, Louella Drew, Maude Thomas, Mazie Follette, Florence Gardner, Jeanne Tyrell, Lanier De Wolfe, William Black, Tote Ducrou, Wilfred Gerdes, Theodore Peters, George Richards, Edward Redway, William Armstrong, Knox Wilson, Ben Grinnell, David Torrence, Hugh Fay and a chorus of fifty.

Tracked Around the World, a spectacular production of merit under the management of A. H. Woods, proved a great attraction to-night at the Girard Avenue Theatre. It is a melodramatic novelty with splendid stage settings, pretty girls and large cast. A. Byron Beasley, Gertrude Le Brandt, Beatrice Golden are prominent features. The Missourians Dec. 19. Ninety and Nine 26. Stella Mayhew in The Show Girl Jan. 2.

Barney Gilmore in Kidnapped in New York attracted a big house to Blaney's Arch Street Theatre in spite of the many previous engagements of this noted play in this city. It appeals to the masses, and a date here, backed by the large clientele of the house, means certain big returns.

Lillian Mortimer in A Girl of the Streets Dec. 19. At the National Theatre A Woman's Struggle

mendous house and much enthusiasm. These were the features of the opening to-night.

They have been having a voting contest for the most popular play at the Castle Square with The Heart of Maryland leading the list out of 672, but they cannot get rights to it now, and as a result they will do the second choice, Under Two Flags.

So big has been the demand for matinee seats for the Sothern-Marlowe performances that they have added one for each of the final weeks.

Frank Worthing has left Amelia Bingham's company, and returned to New York for the final rehearsals of the new Pinero play.

C. S. Howard, dramatic critic of the *Globe*, deserves the greatest of credit for the excellent programme which he has arranged for the Woman's Charity Club benefit at the Tremont this week.

There has been another shift in booking, and Viola Allen takes the Granny time at the

holds sway, opening to large business. It is an excellent production, a baseball game in full progress; Bowery with elevated trains and counterfeits' den, the sensational scenes. Coming: *The Flight for Life*, with Mr. and Mrs. Robert Fitzsimmons, Dec. 19. *A Desperate Chance* 26. *The Vacant Chair*, Jan. 2.

Flaming Arrow, one of Lincoln Carter's thrillers, with Indian scouts, Indian brass band, etc., is a good feature for the week at Hart's Kensington Theatre. *Little Church Around the Corner* Dec. 19. *Escaped from Sing Sing* 26. At Cripple Creek Jan. 2.

At the People's Theatre, *Why Girls Leave Home*, after a week's absence, returned to play an uptown engagement at this theatre with good prospects. Thomas E. Shea follows Dec. 19.

Forepaugh's Theatre Stock company appears in a representation of *Rose Michel* with George Barber and Caroline Franklin in the leading roles, surrounded by elaborate scenic effects and meritorious support. The patronage continues large. Hazel Kirke week of Dec. 19. *The Christian* 26.

Darcy and Speck's Stock company at the Standard Theatre appears for week in *Land of the Living*, a story of South African life. It is full of sensations and pleases the patrons. *The Game Keeper* Dec. 19. *Night before Christmas* 26.

Seake's German Stock company at the Bijou continues to meet with favor and good patronage. *The Youngest Lieutenant* and *Leah the Forsaken*, special programme.

Concert work in this city has been greatly interfered with by a new order of the Musical Union. A conductor of voices cannot lead, at a concert unless he belongs to the union. The orchestra cannot play with any outside leader.

Dumont's Minstrels, at the Eleventh Street Opera House, present a new array of features: Charles Heywood and a new skit, *Frenzied Finance*; or, how Mrs. Chadwick Got the Money, and a European novelty, Nip, Napp and Nipp, with two clowns and a clever donkey. Business, capacity. This house was opened Dec. 4, 1854, as a home of minstrelsy by S. H. Cartee, followed by E. F. Dixey, Ben Cotton, Sam Sanford, Carncross and Dixey, Frank Moran, and Frank Dumont, and remained continuously as a "home for minstrelsy" up to date, and the only one in the world with such a record.

Musical notes: Metropolitan Opera company will appear in *Aida* for their second appearance at the Academy of Music Dec. 13. Lillian Blauvelt will be the soloist at the Philadelphia Orchestra concerts Dec. 16 and 17 at the Academy. The Mendelssohn Club will inaugurate its thirtieth season at the Academy Dec. 15, under direction of W. W. Gilchrist, with Madame Etta Montau, a European soprano, as the soloist.

S. FERNBERGER.

ST. LOUIS.

Aftermath—Disappearance of the Coliseum—New Odeon Stock—Business Light.

(Special to *The Mirror*.)

ST. LOUIS, Dec. 12.

Aftermath is the grass that grows after the first crop of hay in the same season. We made our hay while the World's Fair sun shone, and now, as announced, we find the aftermath rather scant picking theatrically as well as otherwise. Not exactly has the bottom dropped out of things, but the consumption of the public is not nearly so large nor omnivorous. Room and to spare is the situation at many of the houses, but it will not long be thus. One advantage consists in the greater variety we are being offered, and that will help soon to restore our somewhat jaded appetites. A side line is being offered in Christmas performances for sweet charity's sake, and this is occupying much exploitative newspaper space. We are to have the last performance of the horse or any other variety in the old Coliseum on Thirteenth Street next Saturday afternoon and evening. When this event is over, the wreckers, 'tis said, will begin to tear down the only 15,000 capacity hall we have to make room for the Carnegie Library. Gymkana is a new word in these parts, and the Coliseum is to end with a horse show and gymkana. As to the latter we have, by dint of much lexicographical inquiry, ascertained that it means any game or games played on horseback, that it is of Anglo-Indian—that is Hindostani origin and also designates the place where said horse sports are held. So there's nothing new under the sun, not even for the disappearance of the Coliseum. Soon afterward Richard Mansfield is coming to the Olympic; so you see there's again something to live for.

Perhaps the first consideration now is due the new stock company at the Odeon. Allowing for the inevitable shortcomings of a first performance, Walter Clark Bellows' aggregation of divisional talent did very well last Tuesday, the opening night. Some of the papers take umbrage at the circumstance that President Lester M. Crawford permits the sale of peanuts on the parquet floor. The crunching of the crispy gobblers in all parts of the house, boxes not excepted, disturbs at times that absorbing interest with which a play like in the Palace of the King should be followed. But President Crawford is not to be chidden, or shall I say chided, for disregarding the too sensitive people who do all their eating at home. Besides he declares that the only way to some persons' hearts is through their "tummies," which sapient conclusion is the warrant for the continuance of the sale, by him, of peanuts in the parquet. In answer to the strictures of certain critics who inveigh against the sale aforesaid, the president is reported to have decreed that he will draw the line at frankfurters; not one root of the Coney Island apparatus of which we saw miles at the Fair will he install in his foyer. This is the age of compromises, and we are constrained to take the president at his word. The weekly change of the offerings at the Odeon comes on Tuesday night, Monday being pre-empted by musical and similar functions. The style of the management now is Crawford, Bellows and Gregory, the latter a New York man having an interest. Lawrence Marston is stage director, and to his efforts much of the decided change for the better in the appearance of things back of the footlights is due. Able efforts are making to dress the big Odeon stage, and much scenery is being employed. In the choice of plays the aim will be to put on the ornate melodramas calling for big casts and heavy scenery. Here is the official roster of the company which is drawing a heavy patronage to the new house offerings: Laura Burt, Thomas MacLarnie, Louise Macintosh, Marion Pollock Johnson, Evelyn Vaughan, Victory Bateman, Maude Love, Lawrence Marston, Hardee Kirkland, W. P. Carlton, George D. Parker, Robert Rogers, Frederick Sullivan, and C. A. Chando.

Richard Harding Davis is quite the vogue here, by the way. *Soldiers of Fortune* is the next Odeon stock offering, and Robert Edeson, who gave us the play last year, is at the Century with *Ransom's Folly*.

Peggy from Paris has moved up a peg. Last year it, or she, was at the century. This trip it is at the Olympic. Monday night's house was, as usual, late in getting in and the prompt ones were rewarded by having their fun from the opening medley of popular airs spoiled. Perhaps the true aim of the modern drama is to make its votaries indifferent to any slight the general run of theatregoers may put on them. It may be one of the attributes of good breeding regularly to let the late comers disrupt your enjoyment of the opening scenes. Some day I shall get up a theatrical dictionary and under the heading "politeness at the play" there'll be a tart paragraph about the moral cowardice of submitting to the antics of people twenty minutes behind time.

Burton Holmes suffered nothing by his change from the Odeon to Y. M. C. A. Hall. His success illustrates the curious phase of St. Louis amusement patronage. Our people truly "must be shown." Time was, not so very long ago, that, despite his eastern name, Holmes could not draw a corporal's guard in this town. Now, however, he's all right. His "Beautiful Ireland" was true to title. He closes here next Thursday evening with "Japan." The house is sold out now.

The Grand has settled down to a recurrence of old standbys. Now we have *The Sign of the Cross*, which received its first American presenta-

tion in this city by the late Wilson Barrett. Some local fame was added by the acting of a young and beautiful St. Louisienne, Mignon Shattiger, who, after playing in London awhile, repeated her success in her home town. The company is doing its best to revive local interest in the religious melodrama, but there are signs that St. Louis consumption of melo-religious efforts has been more than met by successive weeks of Ben Hur. Personally, I could never understand why amusement coming through the double screen of religiosity and theatricalism should be so palatable to some people. But, to quote from the stub-end of the dictionary: *De gustibus non disputandum*—there's no accounting for tastes.

Die Goldene Eva (Eve, the Golden) was tried out before a capacity house at the Olympia last night by the German stock company. Vilma von Hohenau, the leading lady, had her chance in this very clever play, and she made the most of it. To considerable pulchritude she adds undoubted dramatic skill, and if she were to take on English, eschewing empionpoint the while, the lady would prove a very considerable addition to the somewhat slender ranks of leading women of the first class.

Our German citizens and those of the added culture that is implied in the knowledge of more than one language, are taking most kindly to the Sunday night "German nights" at beg pardon Mr. Patrick Short's Broadway playhouse. Less regulars, more casuals, are noted in the audience, which shows that the pulse of expectation is beating higher in this relation.

A Desperate Chance, stage version of the doings of the notorious Biddle Brothers, is once more at Haylin's. A management that makes such dead sets to being rated as family theatre purveyors might, with gain in public estimation, change the run of bill and occasionally substitute shows less calculated to teach a young gallery of vice of the kind under consideration.

But perhaps the local management is not to blame. It may be selling goods on commission, and a consignment of spoiled staples is bound to come along once in a while. What we want is to foreend a threatened epidemic.

At the Crawford the "human chain" show, *The Span of Life*, is on. Somehow the local press refuses to take the Crawford at its true worth. None of the writers profess to see the evident desire of the management to put on the best there is for the least money.

From the halcyon, though haply not vociferous nights of Blanche Bates and *The Darling of the Gods* to *A Hot Old Time* is a far cry, sure enough, but we have to endure it, and more to come, at the Imperial. If we cannot have dignity of one kind at Tent and Pine we must take it of another, the dignity of age, as it were. So *A Hot Old Time* was followed by *At the Old Cross Roads*, a melodrama of a vintage of the happy long ago. Yet the people liked it, and, as Abraham Lincoln said on another, more auspicious, occasion: "If the people like that sort of thing, that's the sort of thing they like."

The Star essays *Monte Cristo*, after a siege of *The Golden Giant Mine*.

A musical event to which many are looking forward with keen interest is the coming on the 19th of Madame Bloomfield-Zeisler to the Odeon, under the auspices of the Union Musical Club of St. Louis. Madame Zeisler has a tremendous following here, only equaled by Paderewski's.

News regarding the opening of the New Garrick took new turn on Saturday morning, when Charles P. Salisbury, Ada Rehan's advance man, and formerly of the Columbia Theatre here, came to town and said the opening date has been fixed for 26, the attraction would be Miss Rehan in classic repertoire, and her stay two weeks. Finishing touches are being put on the interior, which, though small, will be very pretty. Much space has been given to the safety appliances, the house having been begun under a building permit dating two weeks after the Iroquois horror, when, in common with every other law-making body, the local Legislature ran away with the theatre-fire-prevention bit in its composite mouth. A housewarming, planned by W. Albert Swasey, the architect, is to take place soon, and immediately after the sale of seats for Miss Rehan is to begin. J. A. NORTON.

BALTIMORE.

Parsifal in English—Cupid and Company—Other Attractions.

(Special to *The Mirror*.)

BALTIMORE, Dec. 12.

One of the largest and most brilliant audiences that ever gathered in Baltimore witnessed Henry W. Savage's production in English of *Parsifal* to-night at Ford's Grand Opera House. Among those in the cast are Madame Kirby Lunn, Alois Penarini, Johannes Bischoff, Putnam Griswold, Homer Lind, Robert Kent Parker, Jennie Heller, Anna van der Voort, Alfred Kappeler, William Kelly, Francklyn Wallace, Albert Pelletan, Florence Wickham, Pearl Gusman, Harriet Cropper, Celeste Wynne, Marguerite Liddell, Charlotte George and Eva Wallace. Everything in the house has been sold for the week. *The Merry Shop Girls*, 19-24.

Under the direction of J. Fred Zimmerman, Jr., the new musical comedy, *Cupid and Company*, was seen at the Academy of Music this evening. It is attractively produced and is presented in an excellent manner. Some of those in the cast are Junie McCree, Gilbert Gregory, Herbert Carr, Laura Dean, Lois Tabor and others of note. The scene is laid in our own Catskill Mountains. Lillian Russell in *Lady Teazle* will appear, 19-22.

The De Witt company of players are producing *Hamlet* at Chase's Theatre, and George Macomber has been especially engaged to appear as the Ghost. Adelaide Klein is seen in the title role. The tragedy is placed on the stage in a dignified manner, and the performance was successful. *The Mysterious Mr. Bugle* next week.

On the Bridge at Midnight is claiming the interest of the patrons of Blaney's. *A Woman's Struggle*, 19-24.

More To Be Pitied Than Scorned is the attraction at the Holliday Street Theatre. The next attraction will be *Dangers of Working Girls*.

Joe Welch appears at the Auditorium in the comedy, *Cohen's Luck*. It is an interesting story of New York life, depicting familiar scenes of humorous and pathetic interest. David Harum will follow.

The fourth Peabody Recital was given last Friday afternoon, Dec. 9, by two of the members of the Conservatory faculty, J. C. Van Hulsteyn, violinist, and Howard Brockway, pianist.

The second symphony concert of the series given in this city by the Washington Symphony Orchestra was given last evening, Dec. 11, at the Lyric. David Bispham was the soloist.

HAROLD RUTLEDGE.

WASHINGTON.

Chauncey Olcott—Mother Goose—Thomas E. Shea—Musical Notes.

(Special to *The Mirror*.)

WASHINGTON, Dec. 12.

Chauncey Olcott, after an absence from the local boards of eight years, opened a week's engagement to-night at the Columbia in Terence, Henry W. Savage's English Grand Opera company follows.

Mother Goose commenced a two weeks' engagement at the New National Theatre to a large attendance. Among the clever people are Joseph Cawthorn, William H. Macart, Harry Kelly, Clinton Crawford, Neva Aymar, Edith Sinclair, Lotte Alter, Edith Hutchins, Allen Ramsay, Walter Stanton, Dawes and Seymour and the Grigolatists.

At the Lafayette Square Opera House David Harum is the attraction. William H. Turner makes a successful appearance in the title role. Running for Office next.

Thomas E. Shea is at the Academy of Music in standard plays, opening to-night with *Banished by the King*. During the week Dr. Jekyll and Mr. Hyde, *The Bells*, *Othello* and *Cardinal Richelieu* will be presented. More To Be Pitied Than Scorned is the underling.

William H. Crane in *Business Is Business* will be the Christmas week attraction at the New National Theatre.

At Chase's Sunday night the concert given by

the Washington Symphony Orchestra under Reginald de Koven's direction attracted a very large audience. David Bispham was the soloist.

Charles A. Shaw, formerly connected with the National Theatre as treasurer, was a welcome visitor last week as manager of the Prince of Pilsen company, playing at the Columbia.

The postponed concert of Ysaye, the violinist, announced for last Wednesday at the Columbia Theatre, will take place next Wednesday afternoon, Dec. 14. Francis Rogers, baritone, will assist.

Paul Wlistach, of Richard Mansfield's forces, spent Sunday as the guest of Paul Kester, the dramatist, at his country home, Woodlawn Mansion, Fairfax County, Va. Mr. Mansfield's Washington appearance will occur in March.

To-morrow afternoon, at the Columbia, Josef Hofmann will give a piano recital, and next Friday, at the Hotel Raleigh Ballroom, the Kessel Quartette will give their second concert of the season.

JOHN T. WARDE.

PITTSBURGH.

Viola Allen and Buster Brown, Old; Tilly Olson, New—Stock and Melodrama.

(Special to *The Mirror*.)

PITTSBURGH, Dec. 12.

The Duquesne Theatre holds a crowded house to-night to see Buster Brown for his return engagement. Master Gabriel as Buster and George as the dog Tigre were the hits, and are supported by the same good company. Daily matinees will be given during the week.

Tilly Olson was seen for the first time in this city to-day, and the Bijou had its usual large audiences. Gertrude Swiggert plays the title role cleverly, and has able support. Next week,

A Desperate Chance.

The Alvin has that splendid play, *Marta of the Lowlands*, this week, and the stock company presents it admirably. Jane Kennard as Marta is excellent, and the role is one of the best she has had thus far this season. The production is beautifully mounted and highly praiseworthy.

Sergeant James, for next week, followed by *Around the World in Eighty Days*.

After two weeks of vaudeville, the Empire returned to melodrama to-night, where deserted at the Altar is seen for the first time in town, opening to a good-sized audience. The Glickmann company, presenting Yiddish plays, is the under-line.

Captain Barrington attracted a large house to-night at the Gayety, and is presented by a capable company. William Branwell is the star, and the play is correctly and nicely mounted. Creston Clarke, in *Monsieur Beaucaire*, next week, followed by *Girls Will Be Girls*.

At the Avenue, Anna Eva Fay begins her fourth consecutive week this afternoon in this city to a crowded house. Last week crowds were turned away at every performance.

Viola Allen, in *The Winter's Tale*, is at the Nixon, and will be followed by Ada Rehan, supported by Charles Richman, in *The Taming of the Shrew*, and *The School for Scandal*, and Richard Mansfield in repertoire.

A benefit performance for the P. and A. Kindergarten Association will be given Wednesday matinee by Viola Allen at the Nixon.

Janet Waldorf, who played *Donna Roma* in *The Eternal City* last week at the Gayety, and who is a native Pittsburgher, won great praise by both public and press for her excellent work.

Ward and Vokes will be the Christmas week attraction at the Duquesne.

ALBERT S. L. HEWES.

CINCINNATI.

Opera in English by the Savage Company—Melodrama Popular.

(Special to *The Mirror*.)

CINCINNATI, Dec. 12.

Henry W. Savage's Grand Opera company opened at the Grand to-night before an extremely large audience, presenting Verdi's *Othello* for the first time in this city in English. To-night's cast were Joseph Sheehan as Othello and Gertrude Renynson as Desdemona. Other operas announced are *Carthina*, *Cavalleria Rusticana* and *I Pagliacci*, *Tannhäuser*, *La Bohème*, *Il Trovatore*, and *Lohengrin*. The advance sale is heavy at increased prices. *Babes in Toyland* follows.

At the Walnut this week James H. Stoddart returns in the Bonnie Brier Bush with prospects for very large business. He has able assistants in Reuben Fax and Irma La Piere.

AT THE THEATRES

To be reviewed next week:

LEAH KLESCHNA..... Manhattan.
OTHELLO Princess.
DIE GOLDENE EVA Irving Place.
DOWN OUR WAY Third Avenue.
THE GREAT AUTOMOBILE MYSTERY..... Star.

Lyceum—Charles Wyndham.

Mrs. Gorringe's Necklace, a comedy in four acts, by Hubert Henry Davies. Produced Dec. 7.

Captain Mowbray	Charles Wyndham
Colonel Jardin	Alfred Bishop
David Cairn	Charles Quartermaine
Mr. Jernigan	T. W. Rawson
Charles	Bertram Steer
Mrs. Jardin	Vivian Vane
Isabel Jardin	Lillian Waldesgrave
Vicky Jardin	Daisy Markham
Miss Potts	Ethel Marryatt
Mrs. Gorringe	Mary Moore

A play by the author of *Cousin Kate* and *Cynthia* and presented by such a justly celebrated company was sure to call out an unusually brilliant audience last Wednesday night. In the cleverness of the dialogue and its character drawing, as well as the work of the artists, they were not disappointed. The play was so evidently made to order it proved disappointing to those who expected something epoch making.

The story has to do with the old, old situation where two men love the same girl, and, of course, the undeserving one is successful until time for the last curtain. In this case the weak one is among the guests at a house party. Having lost his last shilling at gambling, he is tempted by the jewels of a frivolous catty guest carelessly leaves about. The playwright cleverly presents this from the viewpoint of the victim and the other guests. A detective is ordered from Scotland Yard. Not having the nerve of a real criminal, the onlookers see the thief hide the necklace as he starts to drive The Girl to the station to meet the detective. In the second act the older friend sees the youth fumbling about the hiding place, and inspects it just in time to give it to The Girl and the detective, who enter. This hero was just about to leave the house because The Girl had confessed her engagement to his young friend, but so many things in the circumstantial evidence are against him, he is detained. When he learns that she really married the youth only that morning, to shield her he assumes all the shame. The youth is weak even in flight and returns to repeat and confess and shoot himself, after leaving the usual letter requesting the wronged ones to marry and be happy.

This sounds like melodrama, but it is skillfully kept in the background and is so overlaid with a foreground of skillfully filled in character sketches the audience quite forgets its triteness in the skill of their caricature drawing. Far to the front comes Mrs. Gorringe herself, who is so positively bristling with cat's claws one wonders she was ever invited to any house party. This charming satire on the frivolous, empty-headed woman too often met, who is full of spiteful vanity and simpering folly, was played quite to the life by Miss Moore. She shows her so like some one each of the audience had known that her fine work was greeted with chuckles of delighted recognition. An able opposite to her was the quick-tempered hostess, as drawn by Miss Featherston. While too often marred by evident playing at the audience, it was a clever bit of character work. Miss Waldesgrave fitted the part of a wholesome, big-hearted girl, on whose moral strength the weakling could rely to pull him out of the quicksand. Miss Markham gave so well her bit of the vivacious, fun-loving daughter of the house the audience longed for more.

Of course, Sir Charles Wyndham played with finish and that sincerity which has made him the Serene High Master of all high comedians. He was so excellent and natural that the utter staginess of this quite artificial, made-to-order hero passed unnoticed, and the utter shallowness of this scintillating bit of tinsel satire only tickled and caused ripples of mirth by its little lines. His love-making had true manly self-restraint, and in the scene of cross examination of his youthful but erring friend he showed the highest of friendship. This high note of fine distinction has carried many plays to the artistic success we have seen duplicated afterwards by the quite different, but almost as fine, work of John Drew.

Albert Bishop made the best of one of the most cleverly drawn of these characters, on which the play must depend for popularity. Charles Quartermaine had the difficult part of the weak-charactered youth to portray, but he did it so well its inconsistencies in writing seemed quite convincing. T. W. Rawson was the stolid plain-clothes man, as true to their fatuous stupidity it seemed natural he should be so blundering in his detecting.

The piece is sure to be a stock favorite for years, but it is safe to say its many technical weaknesses of construction will never again be so well hidden by the clever character work of such an evenly balanced, artistic and well-cast group of players as is the present production.

Lyric—James K. Hackett.

The Fortunes of the King, a romantic melodrama in four acts, by Mrs. Charles A. Doremus and Leonidas Westervelt. Produced Dec. 6.

Charles Stuart James K. Hackett
Glenmore Lane James L. Sceery
Lord Willoughby Samuel Hardy
Sir George Villiers Frederick Webber
The Earl of Derby George Dickson
Col. William Carlos Peter Lang
Gen. Henry Ireton Robert Holmes
Capt. Mark Davereau William Courtis
Cornet Snakeley M. J. Jordan
Richard Penderel George Schaeffer
Humphrey Penderel E. L. Dene
Jane Lane Charlotte Walker
Drusilla Coningsby Flora Bowley
Tabitha Penderel Eleanor Sheldon

This, the latest offering of one of our few remaining romantic actors, was greeted with a large and representative audience last Tuesday night. There is a lingering love of the ready blade in every heart through which flows red blood instead of skinned milk. To those who love this sort of thing it's just the sort of thing they love.

To every admirer of the strenuous days of old "our Bonnie Charlie" stands out as a brilliant comet that flashed across one of the darkest nights of blood-blackened history. These authors have taken that most picturesque figure of the flowing plumed cavaliers when he was hunted by the bloodhounds of Cromwell, whose very psalms made them the more fanatically frantic for the fleeing fugitive. Just after the disaster at Worcester in September, 1651, where he lost so much, he takes refuge in the hut of a loyal yeoman. His cavalier curls are clipped and he dons the yeoman's Sunday best. With the shearing of his locks all princely pomp departs as completely as did Samson's strength, and he is known but as Henry Jones. But, "gadzooks, man! the most loyal hearts in the world do not wear swords, but petticoats!" It seems that a sister of one of the King's own guard and of high degree, is here in hiding. Her beauty has drawn the love of one of the victorious and hunting captains, but with a true woman's pity her heart goes out to the one who needs it. She does not know he is royal, she only knows he needs her. When his disguise is partly penetrated she lies like a lady and saves him by saying he is her brother.

For the sake of her pretty face the captain of the bloodhounds paroles the prisoner in her keeping. What prettier comedy situation could one ask? She has loaned the royal incognito her brother's forester garb and he is camping in the dell of Boscombe. Oh, memories of Robin Hood, As You Like It and other rural romances! The thousands who like this actor in love scenes are given their fill. The dainty drollery of the scene is helped much by the beauty of the heroine and the moss-covered rocks and old oaks.

One of the charms of life is the ever-present certainty of death. Just as Mr. Henry Jones is about to escape, he is warned that their dispatches have been found. He hides in the royal

oak and she goes on picking the berries, a task Cupid's pretty play had interrupted. The evil-minded captain brings the hidden one out with a rush when he insults his lady. Seemingly to save his life he promises to give the King into the hands of the crafty captain and my lady believes Henry Jones a traitor to her King.

This brings all to the third act and a deserted hunting lodge, where the tables are turned on the captain by his royal prisoner, and the captain is made captive. The lady comes through the secret panel, bringing soldiers to save the King from the treachery of her Henry Jones. She learns too late that Henry and the King are identical and are not tricking each other. The captain turns the tables again by breaking loose from his bonds. The love scene of his hated rival is interrupted and the public gets the merry sword fight they would not be happy without in a Hackett play. The King's strong right arm saves him from his rival, and the secret panel does the same kindly office against the intruding soldiery.

In the last act he escapes by ship from England, losing a kingdom of acres, it is true, but gaining the infinitely wider one of a loving woman's great heart.

If the stricter laws of criticism were followed which apply to drama there would be much to censure, but each one of the many divisions has its own standard of measurement and judgment. In its unpretentious class, *The Fortunes of the King* holds no mean position. Its theme is excellent and just suited to this broader school of treatment. Where it fails is in lack of appropriate straightforward lines, technical knowledge and skill in making the most of its situations, some of which have fine possibilities, but now they rattled around like a box of beads without a string. It is to be regretted when an unnecessary waste of material and opportunity is seen. The authors lost much of the necessary suspense and interest of their public through lack of constructive skill. Much of this was because of the growing artificiality and unconvincing qualities of the star's elocution. A great deal of this was regained through the straightforward sincerity of William Courtis' reading. Such fine manliness is wasted in a secondary part.

Charlotte Walker was as beautiful as ever, but imitation and the playing of broad parts in the wide spaces out of town are leading her into the vice of unnatural elocution. Elocution is a dreary desert with no sign of human life. The tempter is ever at hand who tells the pleasing ones that they have beautiful or fetching tones, and the weak do not resist enough, but fetch in the whole range until they become hypnotized listening to the pretty sounds they produce. Then they are in the midst of the lifeless sands called elocution. The other parts were played acceptably and without jar in the rendition of the whole. This is the highest award to the conscientious actor. The scenery by Boss and the costumes by Herrman deserve more than a word. Altogether it was an enjoyable evening for this class of play, and should be so appreciated by the public. Much of this was due to the unusually attentive courtesy throughout the staff in the front of the house.

Garrick—Brother Jacques.

A comedy in four acts, by Henry Bernstein and Pierre Veber. Produced Dec. 5.

Genevieve Annie Russell
Madame Morange Mrs. Charles W. Walcott
Papa George Bernard
Valentine Davenport Seymour
Antoinette May Hennessy
Juliette Elizabeth Churchill
The Princess Claire Winston
Marie Mary Gordon
Flossie Adams Elizabeth Johnson
Jacques Jouvenin Oswald Yorke
Marquise De Chantala Grant Stewart
Jean Joseph W. Wheelock Jr.
Mme. Bellegarde George W. Wilson
Bishop Titus Charles J. Burbridge
Duke De Fitz Arnold Sidney Mansfield
The Admiral William Wray
The Magistrate J. R. Cooley
The Detective J. Harding
Footman Lon W. Carter

The producing of this play is one of those unfortunate mistakes in judgment by which even a self-acknowledged authority on what the American public wants may show he is human by committing. One of its authors wrote Miss Russell's disappointment of last year. Brother Jacques was greeted by a fair-sized audience, some of whom had paid and were anxious to get their money's worth in entertainment. Few chances were allowed them. It didn't need a "Made in France" label to show it was utterly foreign to all American humor.

The story is the showy article of the two who do not realize their love until one of them is hitched to the matrimonial post with another. The girl, Genevieve, asks Brother Jacques for advice in regard to the silly son of an old titled family, who is being urged by his hard-up father to marry her for her money. As the son is played to the limit of adroitness burlesque by Joseph Wheelock, Jr., the friend of the family loses all sympathy by advising the girl he loves to marry him. The onlookers feel he only gets less than what he deserves for being such a fool, and she should suffer for being such a ninny as to follow the advice. This might be interesting if interpreted by vivacious artists in the country where it came from, and to which it is a possible situation, but it is too foreign to our Republic to carry the least sympathy. No French atmosphere was visible here or throughout the play, probably largely because of the faults of the interpreting producer, who seemed faltering between the sentiment of rural drama and the methods of Higgledy Piggledy. Such amateurish work just after the real article of two French companies is dreary stupidity.

The heavy dullness of this act was followed immediately after the marriage by a drearied one in "the saloon." Jacques gets melodramatic and flies away to what he calls "the long and lonely Winter nights of the country rubber comes from," and leaves her to make the best of her remnant-counter purchase. In this act was introduced a lot of pretty bridesmaids, whose charm was spoiled by being made as rudely vulgar as Coney Island habitues. The artistic talent of a Clyde Fitch was needed to save the ensemble and make them a collection of well-bred characters, not a lot of impossible, wildly clothed extras. The programme said they were titled. They said they were rich. Perhaps it was an object lesson on the saying, "God shows how little He thinks of money by the people He gives it to."

The third act contained quite three minutes of real farce. The yawning audience woke up and gladly laughed as Joseph Wheelock Jr., lifted the settling pall of boredom and saved the evening from uttermost failure. With the first glimmer of sense she had shown, and which the paywrights did not indicate in the first two acts, Genevieve finds out that her farce-comedy husband loves a ballet-dancer and persuades him to desert her only two hours after the ceremony. She calls in the guests and demands divorce.

Of course the real lover comes back for a last act, and the woes no one was convinced were real, are supposed to be ended by the uniting of two such idiotic characters. In real life this would be a greater tragedy than anything that they went through.

Annie Russell was handicapped by her usual indistinct enunciation and an unusually unnatural make-up, but struggled nobly to make the impossible part seem natural in her well-known daintiness of indicating the innocently girlish. Joseph Wheelock, Jr., was the only one who played this farce in the true farce method, and made the hit of the evening, winning the only genuine applause. Oswald Yorke was unconvinced. G. W. Wilson made the most of the family lawyer in his experienced way. Grant Stewart gave a surprisingly inadequate interpretation of the old roué, for one who has played so many parts and so well. His lines, clothes and make-up were villainously aggressive, while his hands and feet were doing comedy stunts.

Elizabeth Johnson was refreshingly and bravely amid the depressing gloom, but comic in an inexperienced way. Mrs. Charles W. Walcott can always be depended upon to give distinction

and finish to whatever part her skill is handicapped with.

If neither the clothes nor the people's actions were, there was surely one thing in good form, and that was the scenery by Ernest Gros.

It was charmingly conceived in the spirit of farce, to have each speak their English and French in widely different dialects, as wide as that of the girl from Baltimore who spoke with a Chicago twang. This would have been cleverly subtle if it had been intended. It is to be hoped it was by those who long to see some good in the work of an artist who has well deserved her fame. Have we no true farce players? It would seem not. The piece may be saved for a time by the poorly placed charms of Miss Russell and the drolleries of Mr. Wheelock's art, but except for one too short scene, it was drearily doleful.

Lew Fields—It Happened in Nordland.

Musical Comedy in a prologue and two acts. Book and lyrics by Glen Mac Donough; music by Victor Herbert. Produced Dec. 5.

Hubert Lew Fields
Prince George of Nebula Harry Davenport
Duke of Token Joseph Herbert
Baron Sparta Harry Fisher
Captain Albowitz Joseph Carroll
Princess Alice Max Birrell
Dr. Otto Blots Julius Steger
Parthenia Schmitt Bebbie Clayton
Hugo von Arnim Charles Gotthold
Mayne Perkins Billie Norton
Dr. Popoff William Burgess
Captain Gatling William Burgess
Duchess Helene Rosemary Gloss
Rudolf Frank O'Neill
Prince Karl Miss Hicks Pauline Frederick
Countess Pokota Katherine Peepfogle Marie Cahill

A double event of importance occurred on Monday evening of last week, when Lew Fields' Theatre was opened and the Fields Stock company made its metropolitan debut. The cosy little theatre—which, by the way, is the latest one built by Oscar Hammerstein—was crowded in every part with a most enthusiastic audience. Before the curtain rose the audience was busy admiring Mr. Hammerstein's newest concert in theatre building, a description of which will be found elsewhere.

The opening attraction was a musical comedy called *It Happened in Nordland*, the book and lyrics of which are by Glen MacDonough and the music by Victor Herbert. It is a sort of fantasy, in a prologue and two acts, the scenes being laid in a mythical country called Nordland. In the short prologue the mysterious elopement of the Queen of Nordland is shown, and after a very short interval the curtain rises on the first act. The absence of the Queen is the cause of much talk among the natives, but the lucky arrival of Katherine Peepfogle, the American Ambassador to the Court of Nordland, puts things in running order. Katherine wears so striking a resemblance to the runaway Queen that when some conspirators place her on the throne for a day, the natives are none the wiser, and she is able to help everybody to have a jolly time. She discovers a long-lost brother, appoints him as admiral of a navy that the country does not possess, and uses her power in many other musical comedy ways. Aside from this there is very little plot, and as a matter of fact it doesn't matter, for the time is filled with a series of numerous incidents, with dances, drills, marches, songs and airy personages, and the most bewilderingly dazzling array of costumes seen here in many a long day.

Interest centered in the first appearance in over twenty-five years of Lew Fields as a single star. He appeared first as a clumsy Dutch boy, and later as a French soldier and as the navyless admiral. No matter what costume he wore, he was the same energetic performer New York has always known, and his work was eminently satisfactory in every way. Marie Cahill, who has given up starring for the time being in order to head the female contingent of this company, was featured in a most original and extraordinary way, her name being in much larger type than Mr. Fields'. Miss Cahill was given every possible opportunity for the display of her talents, and succeeded in pleasing her admirers in her own "cute" way. She is distinctly "soothling" and never gets on one's nerves. She sang her songs neatly and with the absence of effort for which she is noted, though at times she showed a tendency to sing too much, instead of sticking to the Yvette Guilbert method of half-talking her songs, which first brought her into notice in New York. She and Mr. Fields had one of the big hits in a song called "Beatrice Barefacts" which was done in a delightfully breezy manner. Next to these two principals, in the order of merit, came Harry Fisher, of the vaudeville team Fisher and Carroll (Mr. Carroll was also in the cast, and as formerly helped his partner by judicious feeding). Mr. Fisher was Baron Sparta, minister of war, and the peculiar tones of his voice and the funny manner that have amused vaudeville audiences for so many years were just as effective as ever in raising laughs. He did not use his famous sea-lion imitation, but was legitimately and consistently amusing. Bessie Clayton made her reappearance after a long absence, and proved that she had not forgotten how to dance. She also proved most acceptable when she talked and sang, although she had never shown this side of her talent during her several seasons at Weber and Fields.

Harry Davenport had one good song, with beautiful stage effects, but he and Joseph Herbert, who also had a prominent role, had few opportunities to shine. May Robson had a fine comedy make-up, but her part was not as good as it might have been. Julius Steger was an energetic beauty doctor who carried with him a half-dozen living samples, all of whom were "stunners." Rosemary Gloss had one good song and sang it well. Pauline Frederick, Billie Norton, William Burgess, Frank O'Neill and Charles Gotthold were all more or less effective.

The production was under the direction of Julian Mitchell, and that is equivalent to saying that it was as elaborate as human ingenuity could make it. From beginning to end there was not a hitch, and the pretty chorus girls were kept as busy as bees until the final curtain. The costumes were very costly and in splendid taste, and the scenery, by John Young, could not have been improved upon. The electrical effects, by Kriegel Brothers, deserve a special word of praise.

Mr. Mac Donough has provided an amusing book and some very good lyrics, and Mr. Herbert's score contained many charmingly tuneful numbers. "Slippery James," "The Knot of Blue," "Matinee Maids," "Ding, Dong, Dell," and "Bandana Land" were perhaps the best of the sixteen numbers used in the production. The opening was most auspicious, and judging by the start, Mr. Fields and his new company will undoubtedly become a permanent New York institution.

Daly's—Nance O'Neill.

Judith of Bethulia, a scriptural tragedy in four acts and seven scenes, by Thomas Bailey Aldrich. Produced Dec. 5.

Holofernes Charles Dalton
Basas Charles Williamson
Archon Louis Masson
Ostias John W. Young
Charmis George Friend
Nathan J. B. Coughlan
Joachin Arthur H. Sawyer
Abner Gilbert Aybar
Elka W. C. Thorne
An Archer Seymour Stratton
First Captain William McKee
Second Captain Lowell J. Sherman
Third Captain G. M. Denley
Fifth Captain George Friend
Marah Gertrude Binley
Naomi Clara Thompson
Azel Ricca Allen
Judith Nance O'Neill

A certain gratitude must be felt by all towards Miss O'Neill for the production of an American play. The public is given a chance to see what

we have in the line of the highest form of literature and it need not bow its head in the presence of the literary product of any other nation. The play was greeted with a small but fairly representative and intelligent audience the first night; the other nights by the wierdest collection that ever sat on Daly's upholstering. An up-to-date manager can paper a house so well it will almost deceive the experienced.

Every one knows, or should know, the apocryphal story of Judith, that noble widow of Bethulia, who risked all to save her people. The play keeps closely to the Biblical narrative, and that is why it fails as a play. It is great as literature and a delight to hear, but is almost entirely lacking in those numerous essentials required by the materialization of stage presentation for the heart through eye as well as ear.

In the first scene the listeners learn that the besieged city is athirst and starving and has been given over five days by the beleaguered Holofernes, "the Bull of Assur." In the second scene a robust captain is mooning. Home-like, under Judith's window, and she a respectable widow, too! The elders come to tell her their need. She has a vision and goes to prepare for her adventure, scorning the soldier's love. The next scene is at the city's gate, where the dying people clamor and struggle against the sentinels in their desperate thirst, but they are thrust back to die, as the enemy have poisoned the only spring. Judith comes, no longer in widow's weeds, but richly clad, and passes out on her way to the camp of that enemy. The second scene of the second act is in that camp; Holofernes is hanguing his officers, hoping for a suggestion of some means to force the city to yield. Judith arrives. He makes her his guest because of her beauty. Even his valet is won, and the soldier Romeo follows, only to be hurried off in custody. Another incident bead is strung on to the story and Judith is seen in the woods in an even more gorgeous decollete, and is met by the valet, who gives her a drug to put Holofernes asleep. He mentions that the general's sword is hung on a peg. She repeats this remark as the curtain descends. The important scene of Holofernes' tent at night follows. Judith begs to be allowed to serve him. The valet is sent away. She gives him to drink. Dancing girls are called in.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Frank Bush, Orpheus Comedy Four, Genaro and Theol, Sully Family, Hathaway and Walton, Princess Chinquilla and Newell, Carlo's Dogs, Stark Hermann, Miles and Nitram, Gregory and Wood, John and Carrie Mack, World's Great Barkers, Musical Huehn, vitagraph.

Keith's Union Square.

Robert Hilliard and company, Will H. Murphy, Blanche Nichols and company (second week), James J. Morton, Sherman and De Forest, Calcedo, Al Bellman and Lottie Moore, Marie Narvelia, Edwin Nicander, Billy Carter, Margaret Scott, Valvano Brothers, Crowley and Foley, biography.

Proctor's Fifth Avenue.

An American Citizen, with Edwin Arden, Isabelle Evesson, Wallace Erskine, Gerald Griffin, H. Dudley Hawley, Marion Berg and others in the cast. Vaudeville: Lillian Carlsmith, Fred Zobedie, Parker's Dogs, Harry B. Lester, Carmen Sisters, Zara and Stetson, Daly and Devere, Drummer Quartette, motion pictures.

Proctor's Twenty-third Street.

Champagne Dancers, Harry Roche's Dogs and Ponies, Sig. Germinal, James Thornton, Webb's Seals, Smith and Fuller, Green and Werner, Charles Hera, Stephen Grattan and company, Markey and Moran, Mr. and Mrs. Arthur Young, Lavine and Leonard, motion pictures.

Proctor's 125th Street.

Captain Impudence, with William J. Kelley, Beatrice Morgan and others in the cast. Old: Lillian Carlsmith, Helen Scholder, Harry B. Lester, Kelly and Reno, motion pictures.

Hammerstein's Victoria.

George Fuller Golden, Paul Conchias (American debut), Empire City Quartette, S. Miller Kent and company, Fanny Rice, Kaufman Troupe, Bailey and Madison, Ella Bradna, Mr. and Mrs. Jimmie Barry, Hathaway and Walton, vitagraph.

Hurtig and Seamon's.

McWatters-Tyson company, Reno and Richards, John Ford and Mayme Gehrue, Brown, Harris and Brown, Dollar Troupe, Dixon and Holmes, Leona Thurber and "picks," Harry Thomson, moving pictures.

Circle.

Emmett Corrigan and company, Ten Ichib Troupe, Eight Collins, Charley Case, R. J. Jose, James H. Cullen, Lloyd's dogs, Melani Trio, Everett Trio, vitagraph and May Yohe.

Yorkville.

Melville and Stetson, A. O. Duncan, Blockson and Burns, Mr. and Mrs. Harry Thorne and company, Herbert's dogs, Fleurette De Mar, Theodore Morse Trio, vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—W. H. Murphy, Blanche Nichols and company made the laughing hit of the season in Mr. Murphy's new skit, From Zaza to Uncle Tom, which is ten times funnier than The Bifurcated Girl. Mr. Murphy impersonates the manager of a traveling company that had left New York with sixteen people, to play Zaza in the one-night stands. He finds himself in a town with only the leading woman, the soubrette and the property man, and, after some quick thinking, decides to put on Uncle Tom's Cabin. He assigns the characters and then starts in to rehearse the play. The result is a series of side-splitting situations and bits of business that would make a wooden Indian laugh himself from his pedestal. The leading woman doubles Legree and Eva, and when she appears in the latter role she forgets to remove the goatee and mustache used for the slave driver. The rehearsal of the scene in which Eliza crosses the ice is one of the funniest things ever seen on any stage, and the way it is worked up by Mr. Murphy and Miss Nichols is admirable from every point of view. The climax, in which Eva is shown in "heaven" is indescribably funny, and the curtain fell on a roar such as is seldom heard, even in a vaudeville theatre, where laughter is supposed to be heard with great frequency. Mr. Murphy was at his very best as the distract manager and scored a tremendous personal hit. Miss Nichols lent him valuable assistance as the soubrette, and Vera Lillian as the star and Wood B. Fuller as "prop" helped materially in the great success achieved. The Ferdinand-Glinserlin Troupe did some extraordinary tumbling. Mabel McKinley scored with her own songs and others. Frederick Hallen and Mollie Fuller were most amusing in Election Bets. Warren and Gardner made one of the big hits of the bill, although they faced an audience tired from laughing at Murphy and Nichols. Carter and Bluford put on their new sketch, A Kickapoo Romance, with great success. Others in the programme were Paul Barnes, Three Original Madcaps, Kimball and Donovan, Chadwick Trio, May Evans, the Zarnes, De Laska, and the biograph views.

PASTOR'S.—John Ford and Mayme Gehrue put on a new act that gives them a chance to prove that they can act as well as dance. Of course the principal feature of the act is the extremely clever dancing done by both members of the team. It is needless to say that their efforts brought down the house, and that they were frequently and liberally applauded. The bill was headed by Collins and Hart, two clever funmakers, who bade farewell to their friends with this engagement, as they will sail shortly for Europe and will not be back again for a long time. Mr. and Mrs. Harry Thorne put on a new sketch called She's Awake, on Monday, but it did not quite satisfy them, so they substituted the old reliable, An Uptown Flat, for the result of the week, with excellent results. Willie Hale and Frances scored a big hit with their clever hoop-rolling specialty. Other numbers were by Crawford and Manning, the Sharpleys, the Vedmars, Carey-Cotter Trio, Villiers and Lee, the Bradys, MacDell and Corbley, Philbrooks and Reynolds, and the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—The Girl With the Auburn Hair again headed the bill, and her impressive act was accorded bountiful applause. The Kaufmann Troupe scored heavily with their wonderful trick cycling. Abby Clayton and the Four Southerners were seen in a new act that is a lively melange of coon nonsense and singing, and they were rewarded with numerous encores. Le Roy and Clayton were immensely funny in A Horse on Hogan. Harry B. Lester's monologue, which includes several cleverly done imitations, was one of the best things in the bill. The Four Rianos also came in for strong approval, and shrieks of laughter followed their every movement. Mr. and Mrs. Perkins D. Fisher, in the Half-Way House; El Zobedie, and James E. Rome and Marguerite Fer-

guson, the clever comedy artists, were prominent in the programme, which included Robin Hedrix, and Prescott, Harry Lyons, Zara and Stetson, and the motion pictures.

PROCTOR'S FIFTY-EIGHTH STREET.—Isabel Irving, ably supported by Wilfred North, was the headline of an excellent bill. On Monday Miss Irving was seen in Israel Zangwill's play, Six Persons, but on Tuesday and for the remainder of the week she replaced it with an excellent and interesting sketch called A Dauntless Burglar, which is ever so much better suited to the average vaudeville audience than Mr. Zangwill's play, and both Miss Irving and Mr. North scored heavily in it. Miss Irving impersonated a girl who breaks into the wrong room in a bachelor apartment house, mistaking it for her brother's, for the purpose of securing some male attire with which to startle her friends at a masquerade ball. She is mistaken for a female burglar, and her distress at being seen in boy's clothes by a strange man affords opportunity for some comedy acting of a high order. Mr. North gave a sincere, manly portrayal of the youth into whose apartments the "burglar" has come, and Louis Owen was excellent as the valet. The Gertrude Mansfield-Caryl Wilbur company once more carried off the honors with their stirring little drama, The Shadow, which has a plot that grips the attention and is splendidly played. That the rest of the bill was above par is shown by the list, which included Haines and Vidocq, the Champagne Dancers, Greno and Bailey, Michael Graham and his really wonderful dog "Micky," Brothers Rossi, Collins and Hawley, Viola Duval, and the motion pictures. Vaudeville retires temporarily this week in favor of Henrietta Crosman in Sweet Kitty Bellairs.

CIRCLE.—George Fuller Golden topped the bill, and, judging by the hearty welcome he received, his friends and admirers are very glad that he had decided to give up entertaining the nobility and gentry of England, in order to bring cheer to the people of his native land. He still told stories of his old friend Casey, and the blunders made by that famous personage were laughed at with great heartiness. S. Miller Kent, in Just Dorothy, scored a strong personal hit, and the Eight Vassar Girls appeared to much advantage in their striking act. Yorke and Adams kept the audience in fine humor. The Seven Grunath Sisters were seen in a splendid and startling acrobatic turn. Powell's Marionettes, Piccolo Midgets, Howard Brothers, the clever banjoists; Three Florence Sisters, and the vitagraph round out a good bill.

PROCTOR'S FIFTH AVENUE.—The stock company had an unusually heavy task last week in presenting An Enemy to the King, but met with their accustomed success. Edwin Arden, as De Launay, had a part that suited him perfectly, and played it superbly. Isabelle Evesson, as Julie De Varlon; Marion Berg, as Jeannette; Douglas Flint, as Tripault; Gerald Griffin, as Antoine, and Gertrude Berkley, as Giralda, were prominent in the large cast. The scenery and accessories were in excellent taste. Eugenie Tesier, the blind soprano of Albany, made her New York vaudeville debut with great success. Her voice is sweet and sympathetic and her songs were splendidly rendered. The Gasch Sisters, in their superb gymnastic act; Helen Scholder, a young cello player; William Smith, the Roiles, Inesse and Ryan, clever singers and dancers; Add Hoyt, Rice Brothers, and the pictures also appeared.

HAMMERSTEIN'S VICTORIA.—May Yohe was the "head liner" making her reappearance after several years. She was handicapped by a severe cold, and consequently her turn was not as successful as it might have been under more favorable conditions. She was a good drawing card, as many came to see her out of curiosity. Maggie Cline was given a rousing welcome. She was in as good form as she ever was in her life, and pleased her audiences immensely with four good songs, including the perennial "McCloskey." George Evans was horse, but he made up for the absence of his voice by putting in some excellent new jokes. The Nichols Sisters scored heavily, playing a quick return date. The Eight Collins did some remarkably fine dancing. The Ten-Ichi Troupe. Herbert's well-educated dogs, Milt and Maud Wood in a neat act. Tony Wilson and Mile, Heloise, Mile, Amoros and the views came in for applause.

HURTIG AND SEAMON'S.—Large and well pleased audiences applauded the efforts of Rosario Guerrero, Edwin Keough and Dorothy Ballard, Three Crane Brothers, Sabel Johnson, Roberts, Hayes and Roberts, Zeno, Carl and Zeno, Prentice Trio, Johnnie Carroll, and the picture man.

YORKVILLE.—An excellent programme was given by the Empire City Quartette, O'Brien and Havel, Four Emperors of Music, Victor Moore and Emma Littlefield, Scott Brothers, Theodore Morse Trio (excellent vocalists), the Great Leon Gledmon and Rice, Will Leonard, and the vitaphone.

PROCTOR'S 125TH STREET.—Thelma, with William J. Kelley and Beatrice Morgan in the principal roles, assisted by the stock company, drew large and appreciative audiences. The olio included The Queen's Fan, Sydney Grant, the Gregsons, McGrath Brothers, George Holden, and the motion pictures.

The Burlesque Houses.

DEWEY.—The Thoroughbreds gave an entirely satisfactory entertainment that drew good houses. The burlesques were looking for a Duke and The Thoroughbreds, cast to the full strength of the company, which includes the Dancing Mitchells, Willie Weston, Washburn and Flynn, Four Thoroughbreds, the Unique Trio and Mile, La Toska. This week, Bohemian Burlesques.

GOTHAM.—The Dewey Burlesquers, greatly improved, played a successful week's engagement, and are followed by the Utopians.

MINER'S BOWERY.—Clark's Runaway Girls, including the Burg Sisters, Abe Reynolds, George Guhl and others, scored. This week, Dainty Brigadiers.

MINE'S EIGHTH AVENUE.—The Utopians, with good burlesque and vaudeville, drew a series of large audiences. The Boston City Quartette and Maddien and Jess are prominent. This week, the Brigadiers.

LONDON.—The Jolly Grass Widows captivated a new lot of admirers last week. This week, American Burlesquers.

PRINCE SEES BURLESQUE.

Prince Fushimi of Japan, who is touring the United States, visited the Weber Music Hall one night last week, accompanied by a party of friends, all of whom were Japanese. The prince seemed greatly interested in the entertainment, and when the audience laughed he asked the Japanese Consul to interpret the jokes. The Consul had a very hard time trying to put Joe Weber's Higglegy-Pigglegy Dutch dialect gags into Japanese, as the idioms are very different. The music and songs, and, above all, the pretty girls, seemed to please the royal visitor immensely.

HAMMERSTEIN WINS ON APPEAL.

The Appellate Division of the Supreme Court last week reversed the decision of the lower court in the case of James McLoughlin against Oscar Hammerstein. Mr. McLoughlin is the principal member of a vaudeville team known as the Marco Twins, who were booked by Mr. Hammerstein to appear for a long engagement at the Paradise Gardens, but the contract was canceled when Mr. Hammerstein found that the dwarf member of the team was not the one who used to be in the act. Mr. McLoughlin brought suit and was awarded damages amounting to \$1,000, which he will not be able to collect unless the Court of Appeals makes a different ruling from that handed down in the Appellate Division.

HOUDINI'S CHAT.

BRIGHTON, ENGLAND, Dec. 5, 1904.

The starvation artists are commencing to be found out in Germany. No sooner had Mr. "Eat-Nothing" Giovanni Succi displayed his talent (?) in Hamburg by being fastened up in a glass house for thirty-one days, than up came the actress, Augusta Schenk, from Dusseldorf, who was "glass-housed" in Casten's Panoptician in Frankfort-on-Main, and will fast for seventeen days. Just before she entered this glass house Herr Beute had been released after starving for fourteen days. In Aachen there is at the present time another "eat-nothing" man named Sacco, who will starve himself for twenty-one days. All these fasters are placed into glass houses, and the glass door "putted" in, so that there is no means of slipping the hungry one something to eat. Sacco had an exciting time of it while he was in Muenchen. His place of fasting was built on the fair grounds in the Messe, in Muenchen, and when the crowd came and saw this strong man doing nothing, they thought he ought to be compelled to go to work, so with strong words as well as strong arms they threw stones at the glass house and demolished the whole show shop. The police stepped in and Sacco was compelled to quit. I wonder if we could apply the old adage, "People who live in glass houses should not throw stones."

Hans Hauser, the Muenchner comedian, has allowed himself to be caught selling other komiker's jokes, and now he is becoming notorious, as every one that has written material for him has discovered that he has resold the matter, not only obtaining new gags for himself, but making money into the bargain. Karl Bernard, another komiker, has made himself disliked at the Mellini Theatre in Hanover by telling a very anti-Semitic story, and as the majority of the folks visiting that theatre are of the Hebrew persuasion, he was heartily hissed and hooted off the stage. Herr Director Golgen came out and publicly apologized to the audience for the gag, but the harm had been done. Bernard will not come away from Hanover with a return contract, which all comedians generally do if they have the least sign of success.

While walking in Liverpool I looked into a pawnshop and a large American eagle on top of a medal caught my eye. It was the once celebrated medal, worth about \$3,500, that was given to the minstrel man, Sam I. Hague. It bears the inscription: "Presented to Sam Hague by his friends that know him. St. James Hall, Liverpool, May 20, 1875." It tells a mournful tale, lying there in the window, of a once famous minstrel. He has been dead a few years and always refused to part with this while living, but now that he has gone his widow has been forced to part with this once cherished trinket. Seeing this medal in the window brought back to my mind the medals that are pawned in New York with a well-known "uncle" in the Bowery, who displays with pride presentation cups, loving chains and championship prizes of all sorts. Many a time have I walked to this place and looked at the silent remembrances of past favorites, and never I forgot the fact that "life is but an empty dream."

M. Afrety Eugene tried his hand at revolver practice in Rouen the other day, and is now in prison for his trouble. It would have been all right, but he used a lady as a target, hitting her four times, but not fatally.

Otto Schuman, the well-known horse-trainer, has met with a peculiar accident. He has an act in which he uses two horses, but he carries six horses in case of accident. By some prank of fate all of his horses were taken with a sickness called "rotzkrankheit," and all had to be shot, as the disease is contagious. He has gone to Germany to look for new material. Wilfredo and Roberto will be surprised to hear that a team calling themselves Estis and Luigi are featured in South America at the Casino, Buenos-Aires, as the "originators" of the rubber ball bouncing act in which a dog is used. This was an act that up to the present time had not been copied, as no one seemed to know how to keep the rubber balls in good form—that is, to keep the rubber in such condition that the balls would respond at any time to the jugglers' efforts—but I see that at last the secret has been discovered.

It may be of interest to know that the horse "Kluge Hans" in Berlin, will once again have to submit to an examination as to the genuineness of his ability. Herr von Osten claims that the horse works without any cues, and has managed to skillfully fool a certain committee of "searchers." One day last week a Mr. Helf, was shot, as the disease is contagious. He has gone to Germany to look for new material. Wilfredo and Roberto will be surprised to hear that a team calling themselves Estis and Luigi are featured in South America at the Casino, Buenos-Aires, as the "originators" of the rubber ball bouncing act in which a dog is used. This was an act that up to the present time had not been copied, as no one seemed to know how to keep the rubber balls in good form—that is, to keep the rubber in such condition that the balls would respond at any time to the jugglers' efforts—but I see that at last the secret has been discovered.

The very latest novelty is a horse called "Der Schlaue Hans," which means "The Sly Hans." This horse is advertised as a "thinking, writing and reading animal." In fact, the owner has had a large typewriter made, and on this machine "Schlaue Hans" writes and makes up poetry. If this is not original, then it is very clever. I think it is worked the same way that the dogs play on a piano, and is sure to be copied by all the animal trainers that can afford the money to obtain a large typewriter. (I suppose you would call these typewriters "one horse-power," eh?) The typewriting horse is introduced to the public by a very handsome German woman who rejoices under the name of Gertrille Haennessy.

HARRY HOUDINI.

DEPARTURES FOR EUROPE.

If our vaudeville people continue deserting the United States at the present rate, it will not be long before we shall have to begin importing acts on a large scale. Good American acts have become the rage on the other side, and many of them have found the work so pleasant and profitable that they have remained away for years. Among the recent departures were the Meredith Sisters and the Welch-Montrose Trio, who sailed on December 7, and on Wednesday of this week Hale and Frances start to fill an engagement in Berlin, with a long English tour to follow. Collins and Hart sail on the same steamer, to be absent for over two years, their time having been filled last season. The Vedmars are also among the lucky ones who made a hit on the other side some months ago that resulted in a date-book full of entries, and they are also to sail on Wednesday.

"THE PIKE" IN NEW YORK.

A reproduction of the main features of the famous Pike of the Louisiana Purchase Exposition will form an important part of The Minstrel's Fair, which will open in Madison Square Garden Dec. 17 and continue for two weeks. Prominent among the exhibits are the Igorro Dog Feast, the Visayan Village, the Rattlesnake dancing Indian tribe from Arizona, the Moki squaws, a dozen dancing girls from Morocco, the only Filipino baby ever born in this country and the largest horse on earth.

A COMBINATION OF TALENT.

Patrons of vaudeville will have an opportunity soon of seeing a novel act, in which two clever performers will show their varied talents in a unique way. They are Harry Van Alstyne, the successful musician and composer of "Navajo," "Seminole," and other catchy things that have hit the fancy of the public, and Louise Henry, who has made a reputation for herself as the Sal Skinner Gal. A sketch has been prepared for them by a well-known writer, which will be given an elaborate presentation at one of the leading vaudeville theatres.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFLGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, Dec. 3.

A leading contemporary states as follows: "The attempt last session to legalize by act of Parliament the production of sketches and so-called stage plays on the music hall stage having failed, the Theatrical Managers' Association, it is authoritatively stated, now intends to resume the prosecution on their part in a most energetic manner. They intend to take proceedings against not only all sketches presented on the music hall stage, but even against dialogue turns. Meanwhile, the members of the Music Hall Sketch Artists' Protection Association are bestirring themselves."

One can well agree with Frank Rendle and Neil Forsyth, that it is a fortunate circumstance that the visit of the San Carlo opera company to Covent Garden terminated in time to permit their one hundredth ball to be celebrated with such excellent scenic decorations. They courteously extended THIS MIRROR an invitation, and the reflection is certainly an unusually agreeable one. On this eventful night, Dec. 2, one saw an admirable portrait of the Bosphorus, with the quaint domes of Constantinople gleaming in the sunlight. The scene occupied the whole stage. Scores of handsome women, attired in the most fantastic costumes, trod the boards to the tuneful resources of Dan Godfrey's Band. The many tiers and boxes were packed with fascinated spectators. The costumes were original and interesting. The Referees' Children's Dinner Fund had a bewitching canvasser, dressed in "snow." Britannia was represented by a finely built girl. The ball, running from eleven in the evening to five in the morning, was a continual jollification, and peers and commoners, celebrities and nonentities elbowed each other with the utmost enjoyment. Mr. Rendle and Mr. Forsyth are to be complimented on the splendid taste they have displayed in arrangement, and are to be heartily congratulated on the most pronounced success of their efforts.

There is a great scarcity of novelties at present, particularly sensational ones, to counteract the gradual slackness in attendance which even the best houses have to contend with. One can go from hall to hall and not be impressed strongly by any one turn—that is, speaking generally, for the exceptions are too few to be of any real service. It appears to me that it would be advisable for the London management to institute an active search for absolutely striking turns, of which there must be many, if not in England, on the Continent or in America. This is very obvious at this period, because the vast majority of the "star turns" here have engaged for pantomime.

VAUDEVILLE.

VAUDEVILLE.

The Best Comedy in Vaudeville**FROM ZAZA TO UNCLE TOM**

as Played by

W. H.

BLANCHE

Murphy, Nichols & Co.

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"Have a Doughnut?"

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(Composer of Navajo)

(Original Sal Skinner Gal)

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A BIG SUCCESS!

PHIL W. PETERS NELLIE

WITH

Johnny and Emma Ray, Down the Pike

Direction of E. D. STAIR.

GREENE and WERNER BABES OF THE JUNGLE

December 12, Proctor's 23d Street; Dec. 19, Circle, N. Y.; Dec. 26, Orpheum, Brooklyn; Jan. 2, Victoria, N. Y.; Jan. 9, Yorkville, N. Y.; Jan. 16, open; Jan. 23, Trenton, Trent Theatre; Jan. 30, Shen's, Buffalo; Feb. 6, Toronto, Shea's Theatre; Feb. 13, Pittsburgh, Grand Opera House; Feb. 20, Keith's, Cleveland; Feb. 27, Chase's, Washington; March 6, Cook Opera House, Rochester; March 13, Temple, Detroit; March 20, Chicago; March 27, Minneapolis, Orpheum; April 3, Denver, Orpheum; April 10, Travel to Omaha; April 17, Omaha, Orpheum; April 24, St. Joe, Orpheum; April 30, Kansas City, Orpheum; May 8, New Orleans, Orpheum. From June 1 to Aug. 21, resting at Summer Home, Macatawa Park, Mich. Sail for England Sept. 4.

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MAUDE S.

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Manchester, Eng, Prince's (Pantomime), Dec. 19-Mar. 30.

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The American Dutch Girl.

EXTRAORDINARY SUCCESS. A FAVORITE EVERYWHERE. Dec. 19, Empire, Hackney, Eng.; Dec. 26, Empire, Holloway; Jan. 2, 1905, Empire, New Cross, Eng.; Jan. 9, Empire, Stratford. Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

MARGARET ASHTON

The American Soprano.

One Continued Success.

Touring Europe. Dec. 19, Empire Palace, Edinburgh; Dec. 26, Empire Palace, South Shields; Jan. 2, 1905, Empire, Newcastle-on-Tyne. Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

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VAUDEVILLE.

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**THERE IS
ONLY ONE****TO VAUDEVILLE MANAGERS.****PAUL SPADONI**

The act of a New York Manager (Victoria Theatre) using SPADONI'S name, as a means of comparison, to introduce another strong man claiming to be a juggler, serves to show SPADONI'S value as an attraction.

The Press and Public all over the world have heralded SPADONI'S performances as the greatest exhibitions ever given in the line of Gladiator Grace and Herculean Strength and sensational juggling.

Some of SPADONI'S Wonderful Feats:

He is the only man in the world catching a cannon ball on the back of his neck actually fired from a cannon by the explosion of powder.
He juggles Five Cannon Balls at one time, which is the world's record in heavy weight juggling and is held by the great and only SPADONI.

He gives a performance in two parts, the first part consisting of juggling the smallest and lightest objects, even to a feather pen, with the utmost grace, agility and finesse, something never attempted by Strong Men.

The Second Part consisting of an exhibition of herculean strength never equalled in the Vaudeville World. Juggling, tossing in the air, and catching heavy objects, such as other strong men merely attempt to lift.

SPADONI stands without a peer in his line. The One, The Great, The Inimitable.

I hereby warn all Managers that I forbid them using my name for the purpose of boozing other acts, or for any commercial purposes whatever.

My name is my stock in trade, and I intend to protect it to the full extent of the law.—PAUL SPADONI.

TO WHOM IT MAY CONCERN:—During the season 1895 and 1896 I engaged Paul and Agnes Spadoni for my Hopkins Trans-Oceanic Star Specialty Co.: the number was made up of wire walking by Agnes Spadoni and was finished by Paul Spadoni's Cannon Ball Juggling, which is identical as performed by Spadoni in his show of to-day. The tossing of the cannon balls, now being thrown by Spadoni's man to the finish of the act, was then thrown by Agnes Spadoni. I give the above statement unbiased in any way.—ROBT. FULGOR.

Tom Browne, the whistler, will also be on the bill.

In my letter of Oct. 29 I mentioned having the pleasure of meeting Florence Nesbitt, while I should have said Miriam Nesbitt; while in the letter dated Nov. 12, through a printer's error, a turn which I spoke highly of on the Palace bill are the Folies and not the "Pollier," as inserted.

Mrs. Will H. Fox, late one of the Emerald Sisters, presented her husband with a baby boy last Monday night. Mother and child are doing well.

The Tossing Austins are back in London from Berlin and open at the Pavilion, Glasgow, on Monday. They are engaged for pantomime at the Theatre Royal, Nottingham, this Christmas. Katherine Dahl also appears at the Pavilion, Glasgow, on Monday.

The Three Dumonds, lately returned from South Africa, are shortly to appear at the Palace Theatre in a new act entitled in the Latin Quarter.

Sailing to-day for South Africa on the *Kenilworth Castle* are Florence and Lillian, Frank Lynn, Howard and St. Clair, Burley and Burley, and Benjamin F. Taylor with his Magic Kettle, while arriving from those shores are Claquevali, Charles Stewart, Lieutenant Travis, Kitty Corr, and May Moore.

A copyright performance was given of the burlesque, *The American Ambassador*, by Glen Mac Donough and Victor Herbert, in London on Nov. 21, under the direction of Charles Warren, Witmark's worthy representative.

REVENOC.

SPADONI PROTECTS HIS NAME.

Paul Spadoni, the celebrated juggler, was very indignant yesterday when he learned that a juggler who arrived from Europe a few days ago had been advertised as "greater than Spadoni." He immediately took steps to have the matter adjusted, and the newcomer will have to rest upon his own efforts for recognition by the managers and public without trading on the reputation Spadoni has gained by his long and successful engagements in this and other cities. Spadoni does not have to depend upon comparisons, as he stands alone in his line of work. He is the only juggler who can catch on the back of his neck a cannon ball actually fired from a cannon by powder. He can juggle five cannon balls at once, which is a world's record for heavy weight juggling. In addition to this he can manipulate the lightest and most delicate objects with the same ease and grace as when handling the heavier ones. Through his sole representative, Charles Bornhaupt, he has issued a warning to all managers that his name must not be used for the exploiting of other performers, as he believes in a fair field and no favor.

A JOKE ON AL G. FIELD.

While the Al G. Fleu Minstrels were exhibiting in a little city out West Mr. Field thought it would be a good joke on the people who were upon the stage to shut off the electric lights for a moment or so. The company carries a special switchboard for their electrical effects and two electricians, Howard Ewing and his assistant, These men, as is their custom, were reading at the back of the stage while the first part was in progress. Mr. Field quietly slipped to the switchboard, took hold of the main switch, and thinking he was turning off the lights, turned on a thousand volts. This operation exploded all of the lamps in the border lights, burned out the fuses of the entire electrical plant, and caused a shower of glass to rain down upon the heads of those upon the stage. Of course the whole plant was disabled, and it was necessary to expend \$200 in repairs. Mr. Field plays his practical jokes without electrical effects now.

ZANGWILL SKETCH SHELVED.

Isabel Irving has come to the conclusion that Percy Williams' opinion of Israel Zangwill's sketch, *Six Persons*, is correct, and she has discarded it in favor of a comedietta called *A Dalny Burglar*, which gives her much more scope and is better adapted to the tastes of the average vaudeville audience than Mr. Zangwill's psychological playlet. The new offering was substituted for *Six Persons* on Tuesday last at Proctor's Fifty-eighth Street house, and Miss Irving and Wilfred North succeeded so admirably in it that they can now resume their vaudeville tour with every confidence, as they have an act that is sure to please.

VAUDEVILLE IN BROOKLYN.

The wonderful enterprise of Manager Percy Williams was again shown last week, in the notable and expensive engagement of Ireland's Own Band, which was one of the features of the St. Louis Fair. The organization is a band and orchestra combined, and contains a number of instruments that add softness and beauty to many of the selections that is impossible with the average military band. The selections were such as appeal to the minds and hearts of all Irishmen, and it is needless to say they were heartily applauded. Solos were sung by James Brady, tenor, and Lillian O'Mara, the "Irish Thrush," who charmed her hearers with "The Last Rose of Summer" and "The Pretty Girl Milking Her Cow," sung most charmingly, in a sweet, clear voice, of splendid range and admirable quality. Ireland should be congratulated on having produced such a great singer, who reflects the greatest credit on her native land. The Kelly Trio, two boys and a girl, danced Irish Jigs and reels very neatly. Fred Niblo, the humorist; Stuart, the male Patti, and Staley and Birbeck shared the honors in the regular vaudeville programme, which included Charles Horn, the Messenger Boys' Trio, and Meehan's dogs. This week Hertzog Brothers' horses, Guerrero, Yorke and Adams, Sydney Grant, Howard Brothers, Rosalie and Doroteo, and others, at Watson's Coors Cornet, W. S. Harvey and company, Touret's Trio, Morrisey, and Rich Hill and Hill, and the Clausen Sisters complete the bill. The Female Drummer will be the burlesque for this week.

John C. Rice and Sally Cohen in The Kleptomaniacs and Louis A. Simon, Grace Gardner and company in The New Coachman were close competitors for first place in the comedy last week. Both sketches are big comedy bits and laugh from start to finish. Eddie Gaylor in a good imitation kept the attention of his audience and Bedini and Arthur in their funny juggling act kept the house on end every moment they were on the stage. Dixon and Holmes won decided appreciation in a very clever character singing act, and Rice and Elmer and the Sensational Bolles both scored hits in acrobatic work. The Four Avolos and Alborna Trio in music completed a most enjoyable and good vaudeville bill. This week Metropolitan Operatic Quartette, McCabe, Sabine and Vera, Edgar Bixley, English Girls, Athos Family, Cook and Sylvia, Foy and Clark, Lotta Gladstone, and Crawford and Manning.

VAUDEVILLE JOTTINGS.

Frederic Melville writes from Berlin that La Moto girl has enjoyed a very successful return engagement at the Wintergarten in that city. Mr. Melville's letter also contains an interesting item about the Magic Kettle excitement in Germany. It seems that the principal agent of the Wintergarten and a friend of his cornered the liquid air market by signing contracts with the only factory that makes the mysterious substance in Berlin, giving them the exclusive right to buy it for exhibition purposes. The Magic Kettle act was booked at the Hansa Theatre, Hamburg, and the air had to be brought from Paris. The journey was so long that the air evaporated before it reached Hamburg, and the Kettle people had to pay an exorbitant price for the necessary atmosphere to the shrewd Germans who had cornered the market.

James E. Rome and Marguerite Ferguson have issued a very neat and attractive calendar, containing a reproduction of a photograph of themselves, taken under the Balance Rock in the Garden of the Gods, Colorado. The little folder makes a most artistic souvenir.

Billy Beard is in his twentieth successful week with Faust's Minstrels.

Daly and Kelso (Two Blackbirds) are in their twenty-first week with Faust's Minstrels, sitting on the ends and doing their "tangle-foot" dancing act in the olio. They are meeting with great success, and have some excellent offers for next season.

The Great Heywood, after a pleasant vacation, which he spent in New York, has returned to Dumont's Minstrels, in Philadelphia, doing his specialty for the twenty-first week, and will remain for four weeks or longer.

The appearance in vaudeville Dec. 5 of Gertrude Sans Souci, of Minneapolis, has created a stir in social and artistic circles in her home city, where she has been prominent for years as an actress and composer. Her debut was made at the Orpheum Theatre. In that city, and she will be booked over the various circuits. Miss Sans Souci is the composer of several songs, including "When Love's Sweet," "Wishes," "My Heart Is Singing," and "Thoughts."

R. F. Rosenthal, who has been acting on behalf of several European managers for some time past, booking American acts for the other side, will sail for England on the "Oceanic" on Wednesday.

The twin daughters of Mrs. Alice J. Shaw have been engaged to appear in Lady Teazle, in which Lillian Russell will make her reappearance at the Casino in the near future.

Gus Lane, of the staff attached to the Weber Music Hall is recuperating from a serious illness at Freeport, L. I. He expects to be able to resume work for Weber and Ziegfeld in the near future.

Mr. and Mrs. Alfred Kelcy are the headliners of the opening bill at the new Dominion Theatre in Winnipeg, which was scheduled to open yesterday. They will remain there for two weeks, and will then jump to Hyde and Behman's, Brooklyn, opening their Eastern dates on Jan. 2.

The first play to be burlesqued at the Weber Music Hall will be *The College Widow*. The travesty will not be introduced until after Christmas, and will form a part of the present entertainment, some of the less important portions of which will be eliminated.

Billy McClain, the colored comedian, who is now in London, has written *THE MIRROR* praising the views of Harry Houdini on the race question in European vaudeville, published in one of Mr. Houdini's recent letters.

Nat D. Jerome is in his twelfth week, playing the principal comedy part of Solly Cohen in M. W. Taylor's *Why Women Sin* co. Mr. Jerome's press notices have been most favorable.

Jane Courtship and Charles Forrester enjoyed the distinction last week of being billed as a special feature at Keith's Providence house, being rated next to Harry Gilfill, in a bill that included some of the best known headliners in vaudeville. Their sketch, *A Fisherman's Luck*, has made a big laughing success, and they are already booking time for next season.

Marshall P. Wilder has sent *THE MIRROR* a most attractive program of the entertainment given by him in Yokohama, Japan, where he arrived early in November. Mr. Wilder and his wife are making a tour of the world.

Flake and McDonough are more than delighted with the conditions in music-hall-loving England, and will probably remain abroad indefinitely.

John Bertram White, a fourteen-year-old lad of Des Moines, who has attracted attention on account of his soprano voice, made his debut in vaudeville at the Bijou in Des Moines, Dec. 5.

A one-act sketch, entitled *The Boss of the Kitchen*, was presented at the Third Avenue Theatre, on a recent Sunday evening, by Cubitt's Comedy co. and made a hit. Pete Curley, as Bridget Maloney, was to respond to several encores, while the grotesque acrobatic dancing of Julia Gardner was received with marked approval. Ida Hoppe, of Germany, also acted in a musical selection, "Snowdrops," and "One Little Soldier Man." The ensemble numbers were very pleasing.

Johnnie Myle and Chancery Holland, who have been identified with dramatic work, will enter the vaudeville field at the close of the present season. They are now arranging their bookings, which include several of the Eastern park circuits.

Helena M. Castano, of the Dancing Castanos, has been removed from Roosevelt Hospital, where she has been for the past eleven weeks, suffering from typhoid fever. She has rejoined her mother and brother at their home, and under their tender care is rapidly gaining strength. She hopes to resume work in vaudeville with her brother in the near future.

Mrs. James P. Lee presented her husband with a bouncing baby girl on Sunday, Dec. 4. The interesting event occurred at Boston, Mass. Mrs. Lee and the baby are doing nicely.

Tom Lewis and Sam J. Ryan continue to meet with great approval as "The Unknown" and Timothy Gee in George M. Cohan's comedy, Little Johnny Jones, which will be at the Liberty Theatre for another fortnight.

Charles Leonard Fletcher opens on the Orpheum Circuit in Denver this week after a very successful six weeks' engagement on the Kohl-Castle Circuit. On his return to New York in March Mr. Fletcher will add to his new act an impersonation of David Warfield in *The Music Master*, which he will use in conjunction with his Dickens' impersonations.

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VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn—Keith's, Boston, 12-17.

Adalini and Taylor—Maryland, Balt., 12-17.

Adams and White—York, St. Johns, Can., 12-17.

Adams, Jennie—9th and Arch, 12-17.

Ader Trio—Orange St., Lancaster, Pa., 12-17.

Addison and Livingston—Star, Bermidge, Minn., 12-17.

Adler, Flo-Shea's, Toronto, 12-17. Temple, Detroit, 12-17.

Alboni, The—Bijou, Oshkosh, Wis., 12-17.

Albotus and Burton—Empire, Stratford, Eng., 12-17.

Alderman, Joseph—Apollo, Nuremberg, 1-15.

ALDRICH, CHARLES T.—Empire, London, Eng., Oct. 24-Des. 31.

Allen, Searl and Violet—Poll's, Bridgeport, Conn., 12-17.

Allison, Mr. and Mrs.—Keith's, Prov., 12-17. Keith's.

Allison, Joe—Empire, Frisco, 12-17.

Ames—Keith's, Cleveland, 12-17.

Ardelle and Bayard—Poll's, Waterbury, Conn., 12-17.

Ardell and Bayard—Poll's, Waterbury, Conn., 12-17.

Arden, Michael—Proctor's, Newark, N. J., 12-17.

Arnold, George—Orpheum, 12-17.

Arnold, Raymond—9th and Arch., Phila., 12-17.

Barton, Al—G. O. H., Pittsburgh, 12-17.

Bartlett and Collins—Dominion, Winnipeg, Can., 12-17.

Bell, Digby—Keith's, Boston, 12-17. Keith's, Prov., 12-17.

Bell, Senator Frank—Haymarket, Chgo., 12-17.

Bennett and Rich—Columbia, Bklyn., 12-17.

Bennett and Rich—Keith's, Cleveland, 12-17.

BERGERE, VARIÉE—Orph., St. Joe., 12-17.

Bergen, Paul—Keith's, Phila., 12-17.

Barnes, Stuart—G. O. H., Pittsburgh, 12-17.

Barnes and Evans—Mohawk, Schenectady, N. Y., 12-17.

Barnes Sisters—Hankins', Louisville, 12-17. G. O. H., Indianapolis, 12-24.

Barrington and Martell—Orange St., Lancaster, Pa., 12-17.

Barrows and Lancaster—Keith's, Phila., 12-17.

Barry and Halvers—Poll's, Hartford, Conn., 12-17.

Barry and Wilson—Proctor's, Albany, 12-17.

Barry, Mr. and Mrs. Jimmie—Victoria, N. Y., 12-17.

Bartlett and Collins—Dominion, Winnipeg, Can., 12-17.

Bartlett and Collins—Poll's, Boston, 12-17. Keith's, Prov., 12-17.

Bartlett and Collins—Poll's, Boston, 12-17. Keith's, Prov., 12-17.

Bartlett and Collins—Poll's, Boston, 12-17. Keith

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—May Vokes and co. head the Chicago Opera House bill this week, with La Belle Carmen Troupe, Harry La Rose and co., Talbot and Rogers, Les Olopas, Newsboys' Quartette, Irving Jones and wife, Marcus and Gartelle, Clark and Duncan, Bowley and Leslie, the Mathieus, Pat Teubue, Ashton and Earl, Josephine Coles.—Haymarket: Henry Lee, Lewis McCord and co., Nichols and Paris, Knight Brothers and Lovewell, Rice and Campbell, Miett's dogs, St. John and La Fevre, Quinn Trio, Little Mildred, Mary Nichols, Smith-Bronson co.—Olympic: Ryan and Richfield, Felix and Barry, Josephine Sabel, Delmore and Lee, Quigley Brothers, Trovillo, Misses Delmore, Jennings and Benfrew, Robert Nome, Kenyon and De Gamo, Campbell and Selkirk, Great Hellman, Lambert and Pierce, George W. Leslie, Hyde and Behm's Six Miles, Cutty and McLean, O'Hearn and San, Hargan, Laura Millard, Charles Ernest, Paul Kielst, Italian Trio, Gracie Emmett and co.—Trocadero: Routs-Santley co.—Sam Jack's: May Howard and co.—Folly: The Merry Maidens.—Items: Hits of the week include Thorne and Carleton, Happy Jack Gardner, Carter-De Haven Sextette, Six Cutts, White and Stuart, Zelma Rawlston, Fagan and Bryon.—Hubert Deveau's pictures, humorous, novel and ingenious, were successful at all Kobe-Castle houses.—Miss Rawlston captivated in male costume, and got many encores with "Teasing." O. L. COLBURN.

BOSTON, MASS.—Harry Gilfoil is the headliner at Keith's. Others are Paul Spadoni, the Mowatts, Cole and Johnson, Barrows-Lancaster co., Digby Bell, Colegate Quartette, the Miller Sisters, the Newtons, John Mattews and Ashley, Doudley and Chelyn, Jansen-Herr co., the Chadwick Trio, and biograph.—Isabel Irving leads the bill at Music Hall this week, followed by Sparrow, James Richmond Glenroy, Rappo Sisters, A. P. Rostow, Almont and Dumont, Katherine Nugent, Stanley and Wilson, and the kinetograph.—A Night in Dreamland is the musical comedy at the Columbia this week, preceded by a vaudeville programme, which includes the Miller Sisters, the Brothers, Carpenter and Florence, Mr. and Mrs. Harry Gandy and Will Cohan, Buoy Devere Trio, and Kelly and Reno.—In the bill at the Howard Athenaeum are the Toozoon Arabs, Piccolo Midgets, Lew Hawkins, Dixon and Auger, Mignon Gilbert, Nellie Burt, Nettie Fields, Riva Brothers, Mathews and Haverly, and Morris and Dermody, Caroline Richings, Madison Brothers, F. Alan Coogan, Morse Brothers, Sheppard and Ward, the kinetograph and the burlesque contingent in Town Hall. Sam Miller's is at the Lyric. The Blue Ribbon Girls co. is at the Palace.—At Austin and Stone's the variety contingent includes Rena Arnold, May Morris, Erie and Leo, Hall and Pray, Alabama Four, Marie Girard, Schnutt and Smith, Lorraine and Miller, Daily Sisters, Lucy and Earle, and A. B. White's singing portraits.—Items: Amelia Summerville fainted on the stage of Music Hall just after concluding her act there 10, and was unable to play for the remaining performances of this engagement. The Emergency Club Society benefit has been transferred to the Grand Opera House from the Boston. Keith's has arranged for a performance called High Jinks as a Christmas feature, introducing Bedini and Arthur, Ferguson and Mack, Cotur and Gillett, Lily English and J. C. Mack.—Music Hall has engaged Ireland's Own Band for two weeks, opening 26.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre has Mabel McKinley as the headliner 12-17, with Bennett De Vey and co., Sir Glissurellis, Paul Barnes, Luigi Dell'Oro, Four Rianos, Irene and Garry, O'Brien and Curtis, the Andersons, Lavender and Tomson, Herbert Brooks, the Marinellas, Kimball and Donovan, Mills and Morris, biography. Business continues remarkable.—Bon Ton (late Stage): A good bill week 12 at popular rates drew well. Pauline Wells and her "picks," Four Mistletoe Dancers, Shedd's dogs, Hallman and Collins, Little West Symonds, Edwards and Bliss, Waller and McGill, the Hollands, and Bon Ton Stock co. Business profitable.—Trocadero has the Cherry Blossoms. Business continues strong at the League. The World Beatles include Three Nudes, Burnett and Wayerson, McFarland and McDonald, and Bohannan and Corey. Houses as usual crowded. Thoroughbreds 19.—Arch Street Museum has Bulla and Raymond, Jenny Adams, Connell and Swan, John E. Drew, Florence Pierce, and Lyric Comedy Four to large patronage.

S. FERNBERGER.

PROVIDENCE, R. I.—Theatres (Charles Lovenberg, res. mgr.): Harry Gilfoil, Jane Courtoupe and Charles Forrester and Snyder and Buckley were the stars of another good bill 5-10 to large houses 12-17: Delta Fox, the Star, and co., Fred Philo, Pantzer Trio, Charles F. Simon, Smedley-Arthur Sketch Club, Mr. and Mrs. Allison, Harper, Desmond and Bailey, Three Madcaps, Kennedy and Quattrell, Aerial Smiths, Lillian Le Roy, Flakowski, and biography.—Westminster (George H. Batcheller, mgr.): The Blue Ribbon Girls did a good week 5-10. Knickerbocker 12-17.—Park Music Hall (Harry C. Young, mgr.): Beginning 5 another new deal in management was on at the theatre, and new William O'Neill was appointed with Harry Young in trying to make a "go" to have. The police has been charged a broad and a series of broad and spicy farces, together with vaudeville, is announced. The chorus will be a fixture, while a new olio will be given each week. The bill 5-10 included two burlesques and good specialties by the Engstrom Sisters, Etta Victoria, Raymond and Clark, and Williams and Aleene. Business fair. Dealers in White Chips 12-17.

HOWARD C. RIPLEY.

KANSAS CITY, MO.—The bill at the Orpheum 4-10 was the best of the season and attracted immense crowds. Valerie Berger and co. in His Japanese Wife scored a tremendous hit. Filson and Errol (second week) in a Daughter of Bacchus pleased immensely. The Nelson Family, New York Newsboys' Quartette, Pete Baker, the Bamboos and the Twin Sisters completed the bill. 11-17. Dorothy Buswell, Nellie Girls, Young Brothers, Ed Foster, Harvey Comedy co., Three Mitchells, and Valerie Berger and co.—The Parisian Widows pleased good audiences at the Century 4-10. Imperials 11-17.—Yale's had the usual good bill the week of 4-10 and business was big.

D. KEEDY CAMPBELL.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poll, mgr.; J. H. Docking, res. mgr.): Week 5-10: Riccobono's horses, McWatters and Tyson, Allan J. Shaw, Barr and Evans, the Brittons, the Faust Trio, the Allens, and the electrophotograph. Week 12-17: The Eight Vassar Girls, Ward and Curran, Joe Flynn, Wills and Hassan, Cooper and Robinson, Cartmell and Harris.—Item: Mr. Poll has nearly completed his new offices in the rear of the present building. They will be used as general offices for the circuit. J. J. Spillane returns to this city as Mr. Poli's general manager. The new theatre will be opened next September.

JANE MARLIN.

ST. JOSEPH, MO.—The Orpheum Nov. 27 had Felix, Barry and Barry, Ollie Young and Brother, Wang Doodle Comedy Four, Hammond and Forrester, the Two Pucks, Three Nambas, and the Kinodrome.—4-10: Empire Comedy Four, Murphy and Willard, Julius Tannen, the Tobins, the Tanakas, and Shields and Paul.—Crestline Theatre 27-4: The Savoya, Mile, Vale, Louis Brothers, East Gilham, Dumbell and Gause, Frank, Crimmins and Mack, Murphy and Palmer, Frank Groh, Hattie Green, Summers and Winters. J. E. Jackson having severed his connection with the Crystal, Frederick Cooman has been appointed manager of this house.

F. W. RUSSELL.

WATERBURY, CONN.—Jacques (Jean Jacques) 5-10: Paul Nicholson and Miss Norton, Phenomenal Comedy Four, Mr. and Mrs. Stuart Darrow, Barto and LaFerty, Nellie Flored, Cliff Gordon, and Professor Andrew.

C. F. CASWELL.

FAIRFIELD, MASS.—Casto (Al Haynes, mgr.): Fred Lewis, res. mgr.): Bill 5-10 to 12-17: Eddie and co., William, Webb, May Curtis, Franck and Lewis, George and Harrington, Chinese Johnny Williams, and Edith Williams, and Williams-Gilliam Trio.—Bijou (Henry Myers, mgr.): Dark 5-10. Fiddle-Dee-Dee canceled. The co. arrived here 5 and they were disappointed when they found the Bijou closed. Vaudeville and burlesque did not draw. The future policy of the theatre is not settled. Mr. Myers went to New York 5-10. Neddy's (F. R. Buffington, mgr.): Week 12-17: Clifford and Salt, Shirley Brooks, Hulley Sisters, Juniper and Hayes, and Josephine Astor.—General Tom Thumb (Countess Maril) was the guest of Mrs. Frank A. Pease during her engagement at the Casto. A reception was given in her honor 6 by the Daughters of the Revolution, of which she is a member.

WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Business continues large. Week 5-7, Edna Allende the last. Others were Kelly and Violette, Ferguson and Mac, Leo Clark and Bowen, Bryant and Saville, Italian Trio, Howard and Bowen, Walter Black and co. in a new sketch which was well received. Vaudeville will be resumed after the special engagement of Henrietta Croasman 8-10. John C. Rice and Sally Cohen 12-17.—Gaiety (Mrs. Agnes Barry, mgr.): Robie's Knickerbocker 5-7 filled the house. Majestica 8-10 opened to big house. Australiana 12-14. Bon Tons 15-17.

GEORGE W. HERRICK.

SAN FRANCISCO, CAL.—At the Orpheum Nov. 27-4: Sam Elton, Le Roy and Ricca, Josselin Trio, Clement de Leon, Weber and Burd, De Witt, Bunk and Torrence, Tyce and Jerome, Mr. and Mrs. Sidney Drew, At the Chutes: Clarence Sisters, Ted E. Box, Rance Smith, Raymond and Trickey, Johnson and Wells, Mabel Larson.—At Fischer's 28-5: Mexican Quintette, Fern Comedy Four, Great Arabian Acrobats, Olive, Maxie Mitchell, Inez Scott.—Lyceum: The Great Hart Family, Russel and O'Neill, Berger Brothers, Murray K. Smith, Kelley and Davis, Great Deonzo, Auer, Charles Richards.

OSCAR SIDNEY FRANK.

ST. LOUIS, MO.—The bill at the Columbia 12-18 is excellent and embraces the Carter-De Haven Sextette, the Great Therese, Thorne and Carlton, Hayes and Healy, Polk and Kollins, Jack Gardner, Lawson and Namon, Rose Lee Tyler, Pierce and Maize, Kennedy and James, George Austin, and the Kinodrome. The Columbia has had a succession of big weeks.—At the Standard the Morning Glories started 11 with The Devil's Daughter. Charlotte Wilbur, Louise Hartman, Nat Bernard, Etta Cooper, Elsie Harvey, Lillian Hathaway are in the co. The two front rows are

invariably occupied by the same coterie at each opening.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 12-17: Imperial Japanese Guards, Chrystal Herne, O'Brien and Havel, Stuart Barnes, Maddox and Prouty, Boston Brothers, Marion Garrison, Earl Wilson, Waterman Trust, Besnah and Miller, Delasky, Ali, Burton, Wentzel and Carson, and kinograph. Usual large business prevailing.

WASHINGTON, D. C.—The bill at Chase's 12-17 presents Odette Tyler and co. in The Little Prince, based upon Shakespeare's King John; Charmon, Charles H. Bradshaw and co., the Four Musical Avolos, Walter C. Kelly, Zimmer, Four Boises, and Vitagraph.—Next week 18, Stuart, Fanny Rice, Grand Opera Trio, and others.—The Gay Masquerades is the offering at Kerman's Lyceum 12-17, presenting the Baker Troupe, Charlie Demit, the Brownings, and others. JOHN T. WARDE.

DENVER, COLO.—Orpheum Nov. 28-3 Mary Norman was the hit of the bill. Others were Harvey Comedy co., Dora and Mabelle Ford, Vernon, Madame Charles H. Bradshaw and co., the Four Musical Avolos, Walter C. Kelly, Zimmer, Four Boises, and Vitagraph.—Next week 18, Stuart, Fanny Rice, Grand Opera Trio, and others.

ITALIAN TRIO, GRACE EMMETT AND CO.—Trocadero: Routs-Santley co.—Sam Jack's: May Howard and co.—Folly: The Merry Maidens.—Items: Hits of the week include Thorne and Carleton, Happy Jack Gardner, Carter-De Haven Sextette, Six Cutts, White and Stuart, Zelma Rawlston, Fagan and Bryon.—Hubert Deveau's pictures, humorous, novel and ingenious, were successful at all Kobe-Castle houses.—Miss Rawlston captivated in male costume, and got many encores with "Teasing." O. L. COLBURN.

MARY ALKIRE BELL.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Large audiences 5-10; bill pleased immensely. Mason's Society Belles, Dolan and Lenhart, Four Hunting Joe Morris, Marceline Merrill, Waterlow Brothers and Edwards, Alberta Melch, Agrost, Weston and co., Halley and Meehan, Lynn Welcher, Hammond and Worcester, Lula and Viola.—Nov. 17: Herbert and Williams, Southern Quartette (holdover), Milton Bromley, the Woodthrops, and the Trillers.

STANLEY MCKEOWN BROWN.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): Packed houses greeted a splendid bill Nov. 28-4. Augusta Rose won favor in her dainty musical monologue. Mr. and Mrs. Mark Murphy were clever in Why Doogan Swore Off. Carlisle's dogs and their droll antics were the chief attraction, and the startling acrobats. On the holdover, John T. Kelly and co. and the Twelve Navajo Girls were the most popular. Others were Canfield and Carleton and Reed and Shaw.

DETROIT, MICH.—Temple Theatre: Week 5-10: Professor Rugg and the Liquid Air, Sadie Martinot and co., Frances Neilson's beautiful voice was heard to advantage in the "Jewel Song" from Faust.

CINCINNATI, OH.—The Columbia Bill 4-10 had Champion in a daring acrobatic act, Zimmerman in his wonderful impersonations, Charles Leonard, Fletcher in scenes from the works of Dickens, Stafford and Stone in A Hunter's Game, Josephine Sabel with some new songs. Four Bard Brothers in a fine acrobatic turn, Marcus and Gartelle on roller skates, and Torvello, the smart ventriloquist.—The Tiger Lillies were at People's 4-10. A fine co. and drew well.

H. A. SUTTON: **JOHNNE HOEY**

JOHNNIE HOEY

SINGING COMEDIAN.

STANLEY MCKEOWN BROWN.

AL. W. MADDOX AND PROUTY C. G.

IT HAPPENS IN ONE.

JOE, MYRA, BUSTER and KEATON JINGLES

WM. MORRIS DID IT!

CHARLES HORWITZ

CHARLEY CASES

CORRESPONDENCE

(Continued from page 7.)

good business; co. satisfactory; scenery especially good. Why Girls Leave Home opened to S. R. O. 2-7; cast strong. Unwritten Law 8-10. Factory Girl 11-14. Over Niagara Falls 15-17.—ITEM: Benefit at Lyric Sunday, Jan. 22, proceeds of which will be used to establish fund to build parochial school in connection with St. Ann's R. C. Church, pastor of which is Fr. Rongetti. Manager Souther, of Lyric, has kindly given use of theatre, and Manager Bruegmann, of Empire, and Joe Page Smith have offered to furnish talent.

THOMAS J. MCALLEN:

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Harvey and Gage Nov. 23-3 in A Nutmeg Match. Parish Priest, Rachel Goldstein, Hearts of Blue Ridge, Nobody's Claim, Queen of Chinatown; fair business; co. good. Brindamour-Nalda co. 5, 6; mystifying and excellent performances; light business. Golden Paton in Dr. Jekyll and Mr. Hyde 10. Charles K. Champlain co. 12-17. Imperial Divorce 19. Over Niagara Falls 22. Mamie Fleming co. 36-31.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Thomas E. Shea co. Nov. 23-3; good co.; excellent business. A Game of Hearts 5-7; medium co.; good business. Why Girls Leave Home 8-10. Robert Fitzsimmons in A Fight for Love 12-14.

BRIDGETON.—CRITERION THEATRE (Ed. B. Moore, mgr.): Across the Rockies 5; very poor show; business light. Lorraine Hollis co. 8-10. Down by the Sea 13. Garside Stock co. 19-24. Maud Muller 26-28.

RED BANK.—OPERA HOUSE (Henry J. Garritt, mgr.): Midnight Marriage 5; good performance; fair business. Dr. Jekyll and Mr. Hyde 9. Village Mail Carrier 16.

PATERSON.—OPERA HOUSE (John J. Goethals, mgr.): Because She Loved 5-7; fair business; co. and play failed to please. On the Bridge at Midnight 9, 10. Ragged Hero 12-14.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): Richards and Pringle's Minstrels Nov. 30; crowded house; old time favorites. Friend of the Family 1; bright, enjoyable farce comedy; large and well pleased audience. For Her Sake 22.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Ada Rehan in Taming of the Shrew gave artistic performance to large house 1. Pittsburgh Orchestra to small audience 6. Mrs. Patrick Campbell 7, 8. Way Down East 9, 10. Otto Skinner 13.—GRAND OPERA HOUSE (C. H. Plummer, mgr.): Her Mad Marriage attracted all and pleased 1-3. Miss Doud 10-12; to topless business 5-7. For His Brother's Crime 8-10. A Struggle for Gold 11-14. What Women Will Do 15-17.—BASTABLE THEATRE (H. A. Hurtig, mgr.): Running for Office 1-3; excellent performance; large audiences. Eight Bells to usual good business 5-7. Lilliputians 8-10. Vivian's Papas 12-14. The Crisis 15-17.—ITEMS: Oliver Doud Byron, of the Ada Rehan co., and his son, Arthur Byron, of Maude Adams' co., exchanged greetings at the railway station 1.—Leonard Grover, Sr., author of The Minister's Daughters, was here with that piece 5, 6.—Franklin, former of New York, son of Manager Plummer, and well known in the profession, is visiting his father.

EDWARD A. BRIDGMAN.

ALBANY.—HARMANUS BLEEKER HALL (H. R. Jacobs, mgr.): Mrs. Patrick Campbell in The Scarecrow 5, 6; scored decided success by her artistic power; co. good with one or two exceptions; large and fashionable audiences. Way Down East 8-10 opened to large audience; excellent cast. De Wolf Hopper in Wang 13. Maud Adams 16. Parsifal 19.—PROCTOR'S THEATRE (Howard Graham, res. mgr.): Henretta Crosman in Sweet Kitty Bellairs 8-10 opened to capacity; talented star and fine co.; given most enthusiastic reception; presentation beautifully staged; great success; advance sale has been exceedingly large and brilliant engagement assured.

EMPIRE THEATRE (H. R. Jacobs, mgr.): Way of the Treasurer 5-7; large and pleased audiences. Ragged Hero 8-10 opened to large attendance. East Lynne 13, 14. Unwritten Law 15-17.—ITEMS: Ernest Grendenning, of Mrs. Patrick Campbell co., was a guest of Press Club 8.—Charles N. Phelps, long connected with local newspaper work and for many years faithful correspondent of MIRROR here, has accepted responsible position in New York city.

GEORGE W. HERRICK.

ELMIRA.—ITEMS: Old Academy of Elmira and one of the most famous of old times, has been converted into a gymnasium.—Charles H. Jones has retired as stage-manager of the Castle Square Opera, carries series W. Meakin has been engaged by Edward Hinckley in this city, as manager for Eliza Holden.—A project is on foot to erect a new theatre at Jamestown, N. Y.—Jule Delmar, formerly manager of Empire Theatre, Cleveland, O., is at Enterprise, and will probably become manager.—The Connellsburg, Pa., Opera House has been renamed the Gaely.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Fortune Teller Nov. 28; good house; well pleased; pretty Elsie Janis captivated. Shadows on the Hearth 30, 1, very good co.; unfortunately small houses. Way of the Transgressor 3 drew well; co. quite evenly balanced. Over Niagara Falls 6, 7. Daniel Sully in Our Pastor 8. Cupid and Co. 10, 11. Candida 10.—ITEMS: Ernest Glendenning, of Mrs. Patrick Campbell co., was a guest of Press Club 8.—Charles N. Phelps, long connected with local newspaper work and for many years faithful correspondent of MIRROR here, has accepted responsible position in New York city.

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NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Meyer Stock co. Nov. 28-3; light business. What Women Will Do 9. Buster Brown 10. New Eight Bells 12.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Hoosier Daisy 2; very good performance; fair business. Chorus Girl 14 failed to appear. Graves-Morton Opera co. in Dorothy 17.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): Ragged Hero 5; enthusiastic audience; good performance. Uncle Josh Sprucey 10. Wills Brothers' Comedy co. 15-17.

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OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Keystone Dramatic co. closed Nov. 28-3 to S. R. O. Plays last half: Fatal Scar, Ride for Life, For Home and Honor. Girl and the Bandit 14.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Bowler, mgr.): Some 18-19; good house; co. medium. Pauline Edwards fine. Uncle Tom's Cabin 8. Circus Day 13. When Women Love 21.

ONEIDA.—MUNROE (E. J. Preston, mgr.): Louis J. Russell in Middlemarch 2; good business; excellent satisfaction. Sam Du Vries' Stock co. 12-17. Chorus Girl 24. East Lynne 30.

LYONS.—MEMORIAL THEATRE (Burt C. Ohlman, mgr.): St. John's Military Band 2; good concert and business. Durand (magician) 3 satisfied good house. Dorothy 15. Chorus Girl 16.

FORT PLAIN.—FRITCHER OPERA HOUSE (John Scherer, mgr.): Middlemen with Louis J. Russell 1; excellent co.; large audience. Circus Day 8.

HUDSON.—ELKS' THEATRE (D. M. Cauffman, mgr.): Human Hearts 1; very good co.; pleased fair business. Way Down East 18.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Strollers 6; good house; fair performance.

HERKIMER.—GRAND OPERA HOUSE (Ben Scherer, mgr.): Way Down East 5; fair house; very good co. Simbelle's Romeo and Juliet 13.

ALBION.—PRATT OPERA HOUSE (Frank Kirby, mgr.): What Women Will Do 10.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Vernon's Stock co. 12-14. Chorus Girl 17.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): Vernon Stock co. opened 5-10 in Hearth and Home to crowded house; good performance.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (B. George Barber, mgr.): Oliver Scott Minstrels 2, 3 did not appear.—AUDITORIUM (W. F. Randolph, mgr.): Al. G. Field 6; packed house; big business; everybody delighted.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Quincy Adams Sawyer 6; large house; performance very good. Beauty Doctor 12. Barlow's Minstrels 14.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.): Quincy Adams Sawyer 5; good business; performance satisfactory.

CHARLOTTE.—ACADEMY OF MUSIC (Marc S. Nathan local mgr.): Quincy Adams Sawyer 1; poor business; performance fair.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.): Quincy Adams Sawyer 2; very good co.; very good business.

CORDOR.—OPERA HOUSE (J. R. Young and Co., mgrs.): At Cripple Creek 9.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Billionaire, with Thomas Q. Sandbrook to his business 29; pleasing performance; fine costumes; well staged. Rudolph and Adolph 12. Sign of the Cross 13. Tenderfoot 14. Candida 17. Rivals 23. Darkest Russia 26. Madame Mantelli (concert) 27. Hawley's Minstrels 28. Cousin Kate 29. Lewis Morrison in Faust 30.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): His Neighbor's Wife 12. Beggar Prince Opera co. 20.

MANDAN.—OPERA HOUSE (T. C. Kennedy, mgr.): Jolly American Tramp 6. Rudolph and Adolph 10. Arizona 30.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.): G. C. Miller, bus.-mgr.: Margaret Anglin in Eternal Feminine 3; performance rich in poetry and fine comedy; splendidly acted and beautifully mounted; audience not as large as star deserved, but exceedingly enthusiastic. American Princess Harry Beresford in Our New Man 7. Wilton Lackey 6, 7; fair business.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Way Down East 26; fair business. Paula Edwards in Winsome Winnie 28; good audience. Katherine Robe Stock co. in Thelma, Monte Cristo, Nick Carter, Roxana's Claim, Dr. Jekyll, and Mr. Hyde, My Uncle from New York, Cinderella, in Showboat 28-29 (except 1); good houses. Romeo and Juliet 7. Lewis Morrison 8. Candida 9. A Hoosier Daisy 10.

AUBURN.—BURTIS AUDITORIUM (E. S. New-

ton, mgr.): Sam Du Vries Stock co. 5-10; excellent business. Plays: Struggle with Life, Debt of Honor, Robert Emmet, Mother's Sacrifice, Outcast Slave, Reaping the Harvest, Ten Nights in a Bar Room, Night Before New Years.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Way Down East 13. In the Shadow of the Gallows 14.

RICHARDSON THEATRE (J. A. Wallace, mgr.): Edna Earle Linden Stock co. Nov. 28-1, 3 presented Sea of Ice, Man Outside, Moths, Engineer, Monte Cristo, Circus Girl to large houses; drawing all. Eight Bells 2 highly amused good business. Hoosier Daisy 6. Struggle for Gold 7. Way Down East 8. Chicago Stock co. 19-24. Sharpey Stock co. 26-31.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): St. John's School Military Band 6; Pittsburgh Orchestra pleased crowded house matinee. 5. Chicago Stock co. 5-10; good business and specialties. Plays: Prince Otto, Parish Priest, Heart and Home, Great Conspiracy, Little Minister, Dewey, Hero of Manila, Way Down East 14. Vernon Stock co. 15-17. Dorothy Opera co. 19.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessors and mgrs.): H. J. Sternberg, res. mgr. 19. Playhouse 3; fair house; satisfactory performance. Burke-McCann co. 5-10; good house and co. Plays: Irish Nobleman, Arizona Jim, Preacher, Fair Virginia, Two Orphans, Winsome Winnie 12.

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HERKIMER.—GRAND OPERA HOUSE (

music lovers. Adelaide Thurston 9. Red Feather 10. Checkers 13. Shop Girls 15. Henry Miller 16.

MINTON-TOWN.—WEST END THEATRE (Harry Benson, mgr.): Mildred Holland in Triumph of an Empress 6; large and well pleased audience; co. good. Ernest Lamson in Tobe Hoxie 7. Walter Perkins in Who Goes There 10. Mary Emerson in His Majesty and the Maid 14. Creston Clarke in Monsieur Beauchaine 15. Missouri Girl 17. Country Girl 19. Funny Side of Life 26. Miss Bob White 27. Lost Boy 29. Rachel Goldstein 31.—GRAND OPERA HOUSE (Harry Beeson, lessor, and mgr.): Awkward Mistake 22. Moonshiner's Daughter 31.

ALLEGTON.—LYRIC THEATRE (Mishler and Womar, mgr.): William Faversham in Letty 2; very good house; star and co. excellent. Ed Blondell in Lost Boy 3; two large and pleased houses. Bennett-Moulton co. 5, 6. Plays: Daughter of People, Virginia Belle, Shadowed Lives, By the King's Command; fair business. Grace Van Studdiford in Red Feather 7 repeated former success; large and enthusiastic audience. Howe's Pictures 12, 13. Henry Miller 14. Checkers 15. Adelaide Thurston 16. Imperial Divide 17.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (O. G. Mitchell, mgr.): Creston Clarke in Monsieur Beauchaine 2; very appreciative audience; one of best productions by this artist in recent years. One Night in June 3 failed to appear. Captain Barrington 5; good, pleasing drawing card. Chester De Vond Stock opened 5-9 in Beneath the Tiger's Claw. Bond of Honor, Ten Ton Door; big business. Mary Emerson 12. Jesse James 13. An Awkward Mistake 14. Girls Will Be Girls (return) 15. Charles A. Loder 16. Human Hearts 17.

PITTSSTON.—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Howe's Moving Pictures 1; good business; pleased. Martin's U. T. C. 3; scenic effects of best; two good productions. Imperial Divorce 2. LYRIC THEATRE (H. J. Sinclair, res. mgr.): Edward Blondell in Lost Boy 2 pleased tophesey house. Uncle Josh Sprucey 3; two large audiences; satisfactory performances. Strange Adventures of Amos Skeeter 6; good co. and performance; light business. Emery Stock co. 12-17.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Siberia Nov. 30; fine performance and business. Mildred Holland in Triumph of an Empress 1; fine performance; fair house. Brown's in Town 2; fair attraction and business. Creston Clarke in Monsieur Beauchaine 3; good performance and business. Captain Barrington 3; fine performance; capacity. Country Girl 8. His Majesty and the Maid 10. Chester De Vond co. 12-17 (except 18). Girls Will Be Girls 18. Funny Side of Life 19. Louis J. Russell in The Middiemian 20. Awkward Mistake 21.

CARBONDALE.—OPERA HOUSE (G. W. Louder, mgr.): Emery Stock co. 5-18 opened with The Ways of Women to large house. Other plays: King of Tramps, Strange Adventures of Miss Brown, Other People's Money, Fortune's Fool, Dr. Jekyll and Mr. Hyde, Road to Kilcare, George F. Hall in Ragged Hero 15. In Shadow of Gallows 17. School Institute 19-22. Hawritten Law 23.—ITEM: Bobbie Hall in Carbondale boy is being featured in George F. Cohen's Running for Office.

HOLY CROFT.—GRAND OPERA HOUSE (George Challis, lessor and mgr.): William Gilman, res. mgr.): Rachel Goldstein 1 Nov. 30; large and appreciative audience. Trip to Africa 3 pleased large audience. Tobe Hoxie 2; fair business; good performance. Peck's Bad Boy 5; fair business and performance. Hunting for Hawkins 6; large audience; good performance. Mad Marriage 7; failed to appear. Brown's in Town 8. Royer Brothers in Next Door 9. Moonshiner's Daughter 13.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre Co., lessors; George S. Challis, mgr.): Mand Muller 3; good business and performance. drawn in. Empire in Triumph of an Empress 5 pleased fair house. Tobe Hoxie 6; fair business; good performance. Holy City 9. Missouri Girl 16.—

GAYETY OPERA HOUSE (Colonial Theatre Co., lessors; George S. Challis, mgr.): Trip to Africa 1; good business; good singing performance. Slaves of the Mine 14.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Mr. Wilson, That's All 3; well received; deserved better business. Mary Emerson in His Majesty and the Maid 6; approval of good house. Byron Opera co. 10 canceled. Missourians 10. Vernon Stock co. 12-17. Imperial Divorce 13. Vernon Girl 24. Myers Stock co. 26-31.—ITEM: Mr. Wilson, That's All 11 will change its name to Hunting for Hawkins after 10; chorus of ten to be added; return dates wherever they appear.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessor; Lee Norton, bus.-mgr.): Queen of the White Slaves 1; fair house and co. Rachel Goldstein 2 did fairly well. Peck's Bad Boy 3 pleased fair house. Walter Perkins in Who Goes There 6; good house; excellent performance. Showman's Daughter 8. Hoosier Daisy 10. Mildred Holland in Triumph of an Empress 14. Strollers 16. Why Girls Leave Home 17.

KATE.—TEMPLE THEATRE (H. W. Sweeney, mgr.): Strollers 1 pleased small house; very good performance. Creston Clarke in Monsieur Beauchaine 6; small but very well pleased audience; production very best that has ever appeared here. Queen of the Jungle 9. Maud Muller 10. Why Girls Leave Home 12. Human Hearts 14. Washburn's U. T. C. 15. Byrne Brothers in Eight Bells 17. Perley Opera co. 31.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): Buster Brown 1 pleased good house. Showman's Daughter 3; fair house. Creston Clarke 5; good performance and house. Mr. Wilson That's All 7. Mildred Holland 8. Brown's in Town 9. Aubrey Stock co. 12-17.—ITEM: Fisher and Waiters, managers of Alameda Park Theatre, have organized stock co. for week engagements and will open in Wheeling 12.

READING.—ACADEMY OF MUSIC (John D. Mishler, mgr.): William Faversham in Letty 1. Vogel's Minstrels 2. Phelan Stock co. 3. Plays: Factory Girl's Wrongs, Angel of the Alley, Red Feather 6. Lewis Morrison in Faust 7.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Strange Adventures of Amos Skeeter 1-3; performance and houses good. On Bridge at Midnight 5-7; well produced; large houses.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Bennett-Moulton co. 5, 6 pleased good business. Showman's Daughter 3; fair house. Creston Clarke 5; good performance and house. Mr. Wilson That's All 7. Mildred Holland 8. Brown's in Town 9. Aubrey Stock co. 12-17.—ITEM: Fisher and Waiters, managers of Alameda Park Theatre, have organized stock co. for week engagements and will open in Wheeling 12.

NEWCASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Murray and Mackey co. closed Nov. 28-3 in His Mother's Sin. Younger Brothers, Fatal Marriage, Turned Up; business and co. good. Showman's Daughter 5; poor house and poor performance. Queen of White Slaves 6; good performance; fair business. Moonshiner's Daughter 12, 13. On Suwanee River 14. Mildred Holland 16.

WILLIAMSPORT.—LYCUM OPERA HOUSE (J. L. Fisk, mgr.): Nannette Comstock in Crisis Nov. 30 pleased fair audience; fine performance. Creston Clarke in Monsieur Beauchaine 1; one of finest productions of season; good, enthusiastic business; excellent support. Little Outcast 2; fair business. Jesse James 6 pleased good audience. Emma Bunting co. 12-17.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Cecilia Loftus in Serio-Comic Governess pleased large house 1; excellent co. Yiddish Opera co. 5-7; fair business; pleased. Imperial Divorce 10. Red Feather 16. Captain Barrington 16. ITEM: ACADEMY OF MUSIC (John D. Mishler, mgr.): Strange Adventures of Amos Skeeter 1-3; performance and houses good. On Bridge at Midnight 5-7; well produced; large houses.

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CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Girls Will Be Girls 12.

in Joseph Entangled 13. Imperial Divorce 16. Adele Thurston in Polly Primrose 17.

WASHINGTON.—LYRIC THEATRE (D. B. Forst, mgr.): Buster Brown Nov. 30 pleased large audiences. Mary Emerson 3 drew large houses. Edward Mantell 4. A Trip to Africa 10. Rachel Goldstein 12. New York Day by Day 15. Mildred Holland 17.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Siberia Nov. 30 pleased large audience. Mildred Holland in Triumph of an Empress 3 delighted two large audiences. Tobe Hoxie 7; large advance sale. Mary Emerson in His Majesty and the Maid 13. Creston Clarke in Monsieur Beauchaine 15.

BELLEVILLE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): Little Outcast 1; fair performance and house. Stetson's U. T. C. 3; fair performance; good houses. Si Plunkard 5; good performance; fair house. Charles A. Loder in Funny Side of Life 9.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessor; O. J. Carpenter, local mgr.): A Bagged Hero Nov. 24 pleased two large audiences. Amos Skeeter 5; fair business and co. Game of Hearts 26; fair business. Midnight Marriage pleased two large audiences. Irene Meyers Stock co. 12-17.

POTTSVILLE.—GRAND OPERA OF MUSIC (Charles Haussman, mgr.): Vogel's Minstrels 3 pleased medium business; singing good. Emma Bunting co. 5-7 satisfied medium houses. Plays: A Runaway Match, Golden Giant, Princess of Patches, Black Flag, Red Doomed, Bond of Honor, Ten Ton Door; big business. Mary Emerson 12. Jesse James 13. An Awkward Mistake 14. Girls Will Be Girls (return) 15. Charles A. Loder 16. Human Hearts 17.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Walter Perkins in Who Goes There Nov. 30 delighted large attendance. Creston Clarke gave excellent satisfaction in Monsieur Beauchaine 7. Mildred Holland 13. Buster Brown 16. Boston Stars 22. Bennett-Moulton co. 26-Jan. 2.

GREENSBURG.—LAND OPERA HOUSE (H. W. Holby, mgr.): Queen of White Slaves 5; large and well pleased audience. Robert B. Mantell 10 canceled. Hunting for Hawkins 15. Bennett-Moulton Stock co. 12-17 (except 13). Country Girl 13. Faust 24. Joslyn Pictures 28. Hoosier Girl 30.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gold, mgr.): Vogel's Minstrels 8; good co. and business. Ed Blondell in Lost Boy 12. Si Plunkard 13. One Night in June 21. Brindamour and Naide 19. Wild and Rich 29.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): Imperial Divorce 6; fair performance and business. Amos Skeeter 8. Country Girl 8. His Majesty and the Maid 10. Chester De Vond co. 12-17 (except 18). Girls Will Be Girls 18. Funny Side of Life 19. Louis J. Russell in Poly Primrose 14.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mrs.): Garland Stock co. opened 5-10 in A Florida Romance to good business. Other plays: Two Orphans, Race for a Wife, Blue Bells; fair houses and co.

MONONGAHELA.—GAMBEL'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Edwards Stock co. 1-3; good business; pleased. Looking for a Wife 9. Slaves of the Mine 12. Lost in Town 15.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): Strollers 3; fair houses. Buster Brown 5 pleased good audience. Why Girls Leave Home 10. Helen Hearts 12. Eternal City 16. Stetson's U. T. C. 17.

HAZELTON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Howe's Pictures 3 drew big houses pictures fair. Adventures of Amos Skeeter pleased fair house 5. Imperial Divorce 7. Lost Boy 10. Si Plunkard 17.

SHENOANOAH.—THEATRE (Arthur G. Snyder, lessor): Jarne (man of mystery) 3; good performance and houses. Himmelman's Ideals 5-10 in The Heart of the Storm, Roanoke, King of the Desert; crowded houses.

BARNESBORO.—OPERA HOUSE (Fred Morley, mgr.): Brown's in Town 1; fair house and attraction. Stetson's U. T. C. 8. Record Stock co. 12-14. Human Hearts 16. Maud Muller 17.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, mgr.): Down by the Sea 7; fair house; performance very good. Middleman 12. Si Plunkard 13. Vogel's Minstrels 14.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Robert B. Mantell in Richard III 2; fair house; very good co. Only Way 7 canceled. Eighth Bell 16.

WYNNEBURN.—OPERA HOUSE (J. W. Mumford, mgr.): Buster Brown Nov. 29; great satisfaction; house. Hill City 7. Tobe Hoxie 10. Rachael Goldstein 13. Verna May Stock co. 19-24.

WELLSBORO.—BACHE AUDITORIUM (Dart and Dart, mgrs.): Stetson's U. T. C. 1; fair audience; good performance. Colored Canadian Concert co. 9.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, mgr.): Stetson's U. T. C. 2; large and well pleased audience. Si Plunkard 3; small but appreciative audience.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Si Plunkard 8 pleased large audience. Vogel's Minstrels 12. Louis J. Russell in The Middleman 14. One Night in June 23. Way Down East 27.

POTTSSTOWN.—GRAND OPERA HOUSE (S. W. Mumford, lessor; Irene Meyers Stock co. 5-10). Plays: Fairy Girl 5-7. S. R. O.: Please 10. Twelfth Night 13. James Boys in Missouri 14. Twelfth Night 13. James Boys in Missouri 14. Dolly Varden 15.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Strollers 7; very large house; pleased. Buster Brown 13.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): A Trolley Party 5; good business. Howe's Pictures 15.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Edward Blondell in Lost Boy 7. Imperial Divorce 12.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Girls Will Be Girls 12.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovewell, mgr.): Alice Stock co. in Banker's Daughter 5-10 to fair business owing to inclemency of weather; co. as a whole very good. Alone in London 14. One Night in June 23. Way Down East 27.

POTTSSTOWN.—GRAND OPERA HOUSE (S. W. Mumford, lessor; Irene Meyers Stock co. 5-10). Plays: Fairy Girl 5-7. S. R. O.: Please 10. Twelfth Night 13. James Boys in Missouri 14. Twelfth Night 13. James Boys in Missouri 14. Dolly Varden 15.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Sergeant Kitty Nov. 30; strong; very pretty opera; fair business. Sherlock Holmes 3 and matinee; good co.; paying business.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Sergeant Kitty Nov. 28; excellent performance; house. Hill City 7. Tobe Hoxie 10. Rachael Goldstein 13. Verna May Stock co. 19-24.

HILLSPRING.—LEVY OPERA HOUSE (R. W. Morgan, mgr.): James Boys in Missouri Nov. 30; business good. Fatal Wedding 1; good performance; fair business. Aunt Boy 8. Why Women Sin 4. Little Homestead 3; acceptable performance; fair business. Why Women Sin 4; good and characteristic Sunday audiences. Lowe's Moving Pictures 5. Silver Slipper 6. Murray and Mac 9. Frank Daniels 10.

MARSHALL.—OPERA HOUSE (James Drake, lessor; R. H. Patterson, local mgr.): Babes in Toyland Nov. 29; good business; excellent co.; Miss Bobo 10; good business and co. Jewel of Asia 2; good business and co. Happy Hooligan 3; good business; fair performance; good business. Faust's Minstrels 9. Twelfth Night 13. James Boys in Missouri 14. Dolly Varden 15.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michael, mgr.): Sultan of Salammbo 1; good audience. Salammbo 2; fair audience; good business. Salammbo 3; excellent. Sultan of Salammbo 4; good audience. Sultan of Salammbo 5; fair audience; good business. Salammbo 6; good audience. Sultan of Salammbo 7; good audience. Sultan of Salammbo 8; good audience. Sultan of Salammbo 9; good audience. Sultan of Salammbo 10; good audience. Sultan of Salammbo 11; good audience. Sultan of Salammbo 12; good audience. Sultan of Salammbo 13; good audience. Sultan of Salammbo 14; good audience. Sultan of Salammbo 15; good audience. Sultan of Salammbo 16; good audience. Sultan of Salammbo 17; good audience. Sultan of Salammbo 18; good audience. Sultan of Salammbo 19; good audience. Sultan of Salammbo 20; good audience. Sultan of Salammbo 21; good audience. Sultan of Salammbo 22; good audience. Sultan of Salammbo 23; good audience. Sultan of Salammbo 24; good audience. Sultan of Salammbo 25; good audience. Sultan of Salammbo 26; good audience. Sultan of Salammbo 27; good audience. Sultan of Salammbo 28; good audience. Sultan of Salammbo 29; good audience. Sultan of Salammbo 30; good audience. Sultan of Salammbo 31; good audience. Sultan of Salammbo 32; good audience. Sultan of Salammbo 33; good audience. Sultan of Salammbo 34; good audience. Sultan of Salammbo 35; good audience. Sultan of Salammbo 36; good audience. Sultan of Salammbo 37; good audience. Sultan of Salammbo 38; good audience. Sultan of Salammbo 39; good audience. Sultan of Salammbo 40; good audience. Sultan of Salammbo 41; good audience. Sultan of Salammbo 42; good audience. Sultan of Salammbo 43; good audience. Sultan of Salammbo 44; good audience. Sultan of Salammbo 45; good audience. Sultan of Salammbo 46; good audience. Sultan of Salammbo 47; good audience. Sultan of Salammbo 48; good audience. Sultan of Salammbo 49; good audience. Sultan of Salammbo 50; good audience. Sultan of Salammbo 51; good audience. Sultan of Salammbo 52; good audience. Sultan of Salammbo 53; good audience. Sultan of Salammbo 5

Ralph Stewart 29 delighted his house. Wizard of Oz 1 more than met expectations of full house. Rudolph and Adolph 4; S. R. O.; pleased better than any comedy this season. Harrison J. Wolfe 5 failed to appear. Mummy and the Humming Bird 8. Frank E. Long 11-18. Sambo Girl 14.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): By Right of Sword Nov. 30; good house. Mantelli Opera co. in scenes from Carmen and Faust 2; house crowded. Wizard of Oz 3; crowded house. Kennedy's Players in Midnight Express 4; good house. Mummy and the Humming Bird 11. Sambo Girl 23. James Corbett 14.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Peiker, mgr.): Village Postmaster 3; good production; very good co.; light business matines; fair evening. To Die at Dawn 4; very satisfactory play; capable co.; fair business; well satisfied. Wizard of Oz 7. Human Hearts 11. J. J. Corbett in Pals 12. Davidson Stock co. 25-31.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Himmel's Imperial Stock co. Nov. 28-3 in The Lost Paradise, To Be Buried Alive, Roanoke, Slaves of the Mine, King of the Desert, Dark Side of a Great City, Back Among the Old Folks, East Lynne, large and the Humming Bird 12.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Mantelli Opera co. Nov. 29; delighted good audience. Rudolph and Adolph 30; fair house and performance. Kennedy Players 1-3; moderate business; average repertoire co.; Wedded, but No Wife 16.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Ralph Stuart in By Right of Sword 2; large and appreciative audience; co. good. Rudolph and Adolph 3; good business. Wizard of Oz 6; S. R. O. Mummy and the Humming Bird 10.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Eva Tanguay in Sambo Girl 3; good business; highly pleased. York State Folks 7. Wedded, but No Wife 12. Jeffersons in The Rivals 14. Cousin Kate 22.

LA CROSSE.—THEATRE (J. Stras., mgr.): External City Nov. 30 pleased good house. Eva Tanguay in Sambo Girl 2; fair business. York State Folks 3; good house.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Way Down East Nov. 30; excellent performance; good house. Mack-Armour co. 3-10.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Village Postmaster 4; full house; S. R. O.; performance good; pleased.

BARABOO.—GRAND OPERA HOUSE (F. E. Shultz, mgr.): Country Kid Nov. 23; good house and co. Kennedy Players 8-10.

WAUSAU.—GRAND (C. S. Cone, mgr.): Mantelli Opera co. 3 pleased good house. Rudolph and Adolph 5 pleased fair house. A Royal Slave 8.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.): Mack and Armour Comedians Dec. 28 instead of Nov. 28.

WYOMING.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Mack Swain Theatre co. Nov. 28 in Lighthouse Robbers Down by the Sea 29. Jesse James 30; excellent co.; fair business. Nettie the Newsgirl 5 pleased good house.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Ten Nights in a Bar Room Nov. 28; poor co.; small business. A Texas Steer 6. Mason and Mason 10.

LARAMIE.—OPERA HOUSE (F. E. Root, mgr.): Nettie the News Girl 3; excellent co.; good business.

CANADA.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.): J. E. Fulton, mgr.): Talcie De Winkles Nov. 28-30; fair business. Cazeneuve Stock co. 28-30; very amusing comedy. Le Voyage de Mr. Perichon 1-3, and were rewarded with usual good patronage. Pousse Cafe opened 5-7; both vaudeville and musical comedy pleased good house. Cazeneuve Stock co. in Marie Jeanne 8-10. Fortune Teller 12-14. Cazeneuve Stock co. in Le Casque de Fer 15-17. Hurly Burly 19-21. Cazeneuve Stock co. 22-24.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Thomas Jefferson in Rip Van Winkle Nov. 22; good performance. Candide 28; splendid play; well acted. Rose McVille in Sils Hopkins 28 presented. Arlone 30; good performance. Haverly's Minstrels 2-3; large business. Devil's Auction 6-7. Shore Acres 10. Pretty Peggy 13-14. Princess Chic 16. Von Yonson 19. Florence Roberts 20, 21. Everyone 23. PEOPLES' THEATRE (Carl Berch, mgr.): Southern Romance 23 pleased.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Billionaire Nov. 30-2; S. R. O.; enjoyable. Harold Nelson co. 3; big attendance. Rudolph and Adolph 9, 10. Tenderfoot 12, 13. Sign of the Cross 14-17. Rivals 19-21. Candide 22-24. Haverly's Minstrels 25, 27.—ITEM: William Lackaye, of Willis Stock co., had his leg taken off here, owing to blood poison setting in after an accident. He was married here last September.

SYDNEY, C. B.—LYCEUM (R. J. Macadam, mgr.): Stetson's U. T. C. Nov. 29-31; crowded houses; handsomely dressed; good performances; good co. ITEM: Manager Macadam has secured management of King's Theatre Glace Bay, and Alexandra Rink in the same town. With a drawing population of nearly 20,000 in and around Glace Bay, and 11,000 in Sydney, there is a splendid outlook both from a business and dramatic point of view.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): On the Suwanee River 1; fair performance and business; Stella Mayhew's absence from cast decided loss. Earl of Pawtucket 3; two first-class performances; good co.; satisfactory business. Candide 5; light attendance; deserved much better. Liberty Belles 6; disappointing performance; fair house. Little Outcast 9. King Dodo 14. Fair Edwina in Winsome Winnie 16.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney & Sons, prop.): A. R. London, mgr.): Lawrence D'Orsay in Earl of Pawtucket 1; delightful performance; large and fashionable audience. On the Suwanee River 2, 3; two very fair performances; pleased audience. Candide 6; splendid performance; large and well pleased audience. Liberty Belles 7. Lewis Morrison in Faust 10. King Dodo 12.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Irene Jeavon's Stock co. Nov. 28-3 pleased good audiences; specialties very clever; co. strong. Plays: A Wife's Devotion, King's Evidence, Damon and Pythias, Brother Against Brother. Driven from Home, Little Outcast 15. Paula Edwards in Winsome Winnie 16.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Dalley Stock co. Nov. 29 in New Dominion and Floating Bouquet performances; good business. Co. goes on short tour 5-7, returning and opening 8 in A Runaway Match. Stetson's U. T. C. opened three nights and matinee 5-7; good business and performance.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Harry Linday in My Uncle from Japan Nov. 28. Dunn Family Abroad 29. Fatal Wedding 30. How a Woman Loves 1. Stowaways 2. Circus Girl and Are You a Mason 3. Performances fair; average attendance.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Irene Jeavon's Stock co. 5-10 in Self Accusation, King's Evidence, Damon and Pythias; fair houses; good performances; specialties above average. Brother Again Brother, Young Girl's Wrongs, A Father's Curse balance week.

CHATHAM, ONT.—GRAND OPERA HOUSE (H. Balco, mgr.): Sons of Scottish Concert Nov. 30; first class; good house. McLean's Ontario 5; splendid satisfaction; good house. Little Outcast 9. Ermine 13. King Dodo 17. Fortune Teller 26.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gordon, mgr.): Liberty Belles 9, 10. Girl and the Bandit 12, 13.—GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Tiddie-dee-Winks 1-3 drew large, well pleased audiences. Pousse Cafe 8-10.

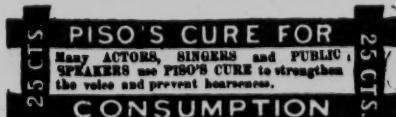
GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): Little Outcast 5; small house; capable co. Irene Jeavon's Stock co. 12-17 (except 13). King Dodo 13.

GUELPH, ONT.—ROYAL OPERA HOUSE (L. S. Higgins, mgr. and prop.): Guy Brothers' Minstrels 1; fair house. Joe Marks co. 5-10. Al. H. Wilson 13. Winsome Winnie 17. Fortune Teller 20.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Lawrence D'Orsay in Earl of Pawtucket 2; large and very enthusiastic house. Liberty Belles 5.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Marks Brothers Nov. 28-3. Little Outcast 6; clever co.; good business. Martin's U. T. C. 14.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Little Outcast 7 pleased topheavy house. King Dodo 15. Winsome Winnie 16 canceled.



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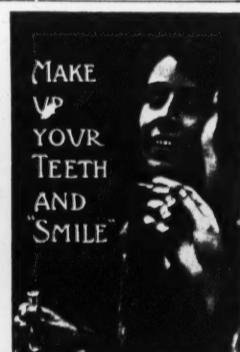
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